

music clubs

MAGAZINE

VOL. XXXVII NO. 1

**A New Presidential Project—
The Music Committee of
the People to People
Program**

*Its Impact on the First
Musician from Another
Country to Participate
Is Interestingly
Described*

Perpetuum Mobile
or
**The Care and Feeding of
the Conductor**
By the Wife of One of Them

**In Praise of Live Music—
The Initiation of a New Forum
in Which the Virtues of Live
vs. Recorded Music Will
Be Discussed**

September, 1957

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OUR COVER PICTURE

Once more, as in past seasons, we present a scene at one of America's outstanding concert series, New York's Stadium Concerts. This is "Panorama," which won first prize in this year's Lewisohn Stadium photographic contest. It was taken by Harold Arrigoni, and since we are starting a contest of our own, we add that it is a Rolleiflex, Panatomic X, f.22, 1/20th. Photography fans will know what this all about.

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Eleanor F. Pascoe



Photo by A. O. Pippin, Albuquerque

Now our National President has a new name, *Bad-o O*. It was conferred on her at the recent Board Meeting in Albuquerque by Chief Philip Whitecloud of the Jemez Indian tribe of which she was made an honorary member. Presenting her with a bowl of Jemez pottery is a member of the younger generation, Jemez Whitecloud. In Mrs. Dougan's hands is an Indian necklace, gift of Mrs. A. E. Staub, official hostess of the Board Meeting.

*TODAY'S CHALLENGE

I was much impressed by one statement I read in the newspaper articles about the will of the late Aga Khan; namely, that he chose as his spiritual successor someone whose outlook was in tune with the times. It was interesting, I thought, that the leader of a great religious sect regarded kinship with present-day thinking as a prime requisite of the man who was to succeed him. And I am sure that it was not the youth of the new Aga Khan which was the major factor impelling his grandfather to vest him with his new authority. Rather it was the seriousness of his approach to the challenge of present-day living—which applies not only to individuals, but to organizations, as well.

I am not trying to compare the National Federation of Music Clubs, or the problems that confront its leadership, with those of an individual or a sect that has no immediate relationship to our culture or ideology. But I think it well behooves both the officers and the members of the Federation to submit our program, nationally, and on state and local levels, and our individual contribution to that program, to the same kind of test that the Aga Khan used in determining who should become the new Moslem leader.

These are questions we should ask ourselves: Are we keeping our minds alert? Are we adjusting our program to current needs? Is it a program that will command the respect not only of our own but of oncoming generations? Do we continue to stress artistic integrity and high musical standards?

Certainly we should keep our program fluid; we must not only serve effectively in the fields in which we have always been so influential: Sacred Music, where we have brought a rerudescence of interest in and enthusiasm for the finer hymns, anthems and oratorios of the present and an earlier day, and in the promotion of church music leadership; American Music, where we have kept alive the best compositions of native composers from the 1600's on, have awakened understanding and appreciation of worthwhile contemporary works and of the preservation and dissemination of native folk music; Music Education, where we have quietly and effectively invaded the home, the school and the community, both rural and urban. But we must also expand the somewhat newer avenues of Federation activity such as radio and television; International Music Relations, opera, our string crusade, and most of all, our program for Youth.

There is no denying the fact that aural and visual education are very important facets of today's educational system. Television, the radio, the tape recorder, will never supplant the great books of the past and present as instruments of learning. But they can supplement, so that what we and the younger generation learn will be more vivid, more colorful, more deeply impressed on our memory than if we had only read, rather than also seen and heard. We should, therefore, encourage their wide use, but always with an eye and ear to the quality of the material; and if we are not constantly articulate in our appraisal, our duty is being neglected.

As to International Music Relations, I do not need to quote to Federation members those ageless words: "Man cannot live to himself alone." As barriers of time and space contract, it is increasingly evident that joy and sorrow, reward and sacrifice must be shared. We can no longer afford to keep the good things in our cultural life to ourselves. We must share them with all the world. In addition, we must invite the people of other lands to share with us what is most spiritually challenging in their music, poetry, and art, and especially continue to bring about this exchange at the present time with allied nations, and the far east.

Opera is fast becoming almost as distinctly American as it formerly has been strictly European, and the newly awakened interest in it here has been greatly stimulated by the National Federation, with all State Federations enthusiastically cooperating. These efforts in its behalf should be continued on an augmented scale.

The encouragement and guidance of present-day youth is perhaps our leading responsibility. The members of our Student and Junior Divisions today will be the wise Federation leaders of tomorrow, if we indoctrinate them soundly. To do this, we must be sure that each club member at the local level, as well as every leader in National and State, are informed so thoroughly on Federation principles and projects that no doubt can be entertained of our sincerity, our ideals, our voluntary service.

Our first obligation to the young people in the Federation is to make them aware of the beauty of great music, of its emotional impact, of the inspiration, both intellectual and spiritual, which may be derived from it. But our second is to insure that they not only make professional use of their musical gifts to give pleasure and cultural stimulus to others, but that they are sufficiently compensated so that their own lives may be freed from stress and anxiety, always a deterrent to creative and artistic endeavor.

All our goals are challenging, but this, to my mind, is our major one. We are working toward it through our scholarships, auditions, vocational guidance, artist presentation, our planning council and other committees. We hope to inaugurate an even more extensive program. For with the youth of America rests not only the future of our country, but perhaps of the world, as well, and also the ultimate destiny of the National Federation of Music Clubs.

*The National President's Keynote Address at
the National Board Meeting in Albuquerque.

Vera Wardner Donegan -

President

A New Presidential Project— The Music Committee of the People-to-People Program

THE young Chilean musician arriving in Miami spoke not a word of English and had never before visited the United States. His air ticket was marked "Destination—Asilomar, California", but still before him was the trip to Chicago, Los Angeles, and Monterey, and a bus trip to Asilomar.

To the welcoming State Department official at the Miami Reception Center, he showed the letter which had caused him to pledge six months of his playing salary as first bassist with the Orquesta Sinfonica de Chile, for the long and expensive journey to the United States. This letter to Ramon Bignon Guzman, twenty-seven-year-old resident of Chile, was an invitation from the Music Committee of the People-to-People Program and its administrative agency, the American Symphony Orchestra League, to attend the League Conductors' Workshop at Asilomar, Monterey Peninsula, from June 20-July 5, 1957.

Music Committee staff and State Department officials smoothed out the complicated travel arrangements for the young visitor. When he alighted from his plane in Los Angeles, he was met by a distinguished member of the Music Committee, cellist Gregor Piatigorsky, who speaks Spanish and immediately made the young man feel at home in the United States.

The two-weeks' visit of the young Latin-American to participate in the League's workshop for advanced training of American conductors is one of the many projects to promote international peace and friendship through music currently undertaken by the Music Committee of the People-to-People Program. President Eisenhower himself launched this undertaking last September.

At that time, the President said to distinguished American citizens heading 41 P to P committees: "A particular part of the work that we expect to do is based on the assumption that all people want peace. . . . The problem is for people to get together to work out not one method, but thousands of methods by which people can gradually learn a little more about each other."

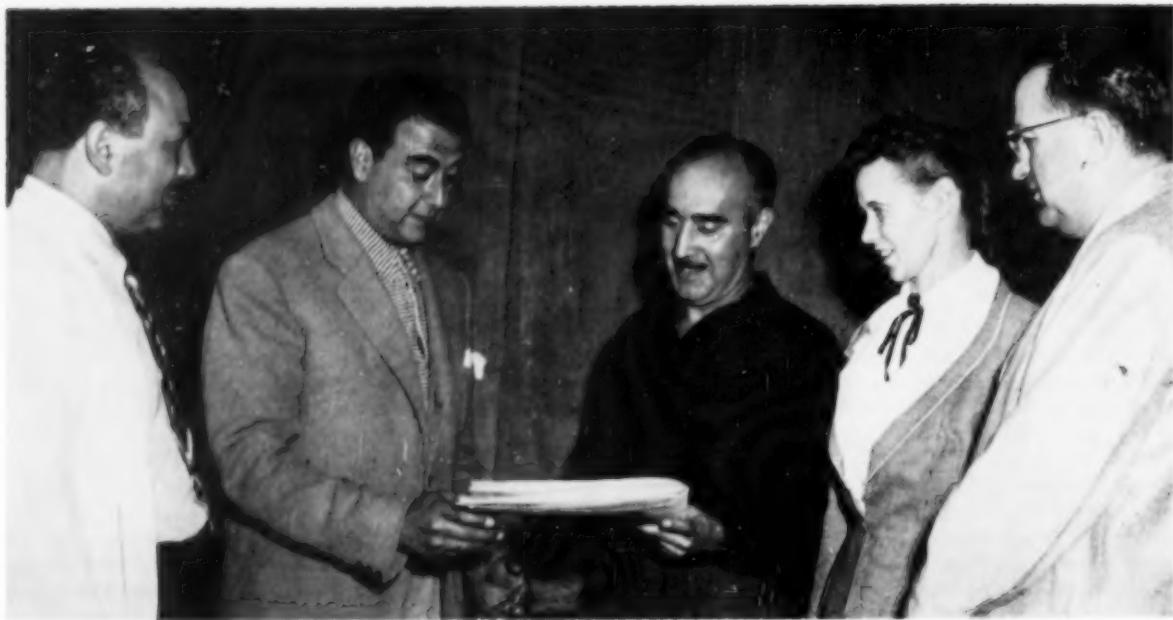
Eugene Ormandy, music director of the Philadelphia Orchestra, was named chairman of the Music Committee, and the American Symphony Orchestra League in Charleston, West Virginia, was asked to be the administrative agency for the program. Leaders in the American music world, including the Federation's president, Mrs. Ronald A. Dougan, accepted Mr. Ormandy's invitation to serve on the Music Committee of People-to-People.

With such a noble purpose, and such leadership, what are the immediate plans of the Music Committee? It is working on projects in four main areas: 1) It hopes to create opportunities for direct contact of peoples in foreign countries with the most significant aspects of our musical activities in the United States. 2) It hopes to help foreign visitors to the United States to have direct contact with all phases of American music while in our country. 3) It hopes to promote the exchanges of ideas, information, and personal experiences relating to music between peoples of the United States and those of other countries, and 4) It hopes to develop source materials for successful realization of these activities.

During the first six months of its operation, 25 projects have already been developed by the Music Committee. A calendar of Music Events in the United States (March-October, 1957) has been published, prepared in cooperation with many organizations, including the Federation of Music Clubs. Ten thousand copies of this Calendar have been distributed in every free country of the world. A booklet of advice and suggestions for musical groups planning tours has been issued. Called *The Role of the Musical Tourist*, this digest has been sent to nearly 1000 American organizations upon request. Announcements of nine internationally famous musical competitions open to young musicians have been sent to 345 private teachers, deans and heads of conservatories and music schools in the United States.

So much for publications. But the work of the Music Committee has concerned itself far more with *people* in music throughout the world. A band director in Madras, India, hopefully asked the committee for assistance in locating some used instruments for his band. A record editor of a Warsaw, Poland, magazine needed some American pop records to review for his young readers, who then write their American relatives for copies of the records. The conductors of several community symphony orchestras in The Netherlands wrote their American colleagues for advice on American symphonic repertoire to add to their libraries. A Philippine piano dealer came 7000 miles to attend the national convention of the American Piano Tuners Association at Rochester, New York, in response to an invitation that went to all free nations with whom the United States maintains diplomatic relations—to such far-off places as Accra in newly-created Ghana, Hong Kong, Burma, Khartoum, and Reykjavik.

Since the Music Committee has had only modest



Chilean musician Ramon Bignon Guzman (second from left) was the first "official" visitor to come to the United States as a direct result of the formation of the Music Committee of President Eisenhower's "People-to-People" program. First bassist of the *Orquesta Sinfonica de Chile*, Mr. Guzman was guest of the American Symphony Orchestra League, an organization cooperating with the Music Committee, at its summer Conductors' Workshop at Asilomar, California, and played with the Workshop's 90-piece symphony orchestra, composed of musicians from major and community orchestras in this country. Pictured with Mr. Guzman at Asilomar are: left, Paul Creston, composer; center, Dr. Erno Daniel, associate conductor of the American Symphony Orchestra League; second from right, Mrs. Helen M. Thompson, Executive Vice Chairman of the People-to-People Music Committee, and Alan Watrous, manager of the Dallas Symphony Orchestra.

operating funds for staff and supplies, service by the Committee has sometimes been offered in lieu of funds. A German choral director wrote recently that he had from German sources three-fourths of the funds necessary for his choir to make a 30-day tour of colleges in the United States. Could the Music Committee make up the additional needed quarter?

The Music Committee has no money available for such purposes—but it tempered the "no" with some help. A suggested revision of his proposed itinerary cut nearly \$1,000 from travel expenses. An official estimate of the tour cost from a bus company saved him another \$1,500, and several suggestions of how the funds might be raised helped make up the needed amount. The choir members are on their way—and their gratitude for the personal help and interest in their proposed tour has built a new bridge of understanding.

Mr. Guzman, the young Chilean musician, was the first "official" visitor to be entertained by an organization cooperating with the Music Committee. He paid his own travel expenses, but he was a League guest while at Asilomar.

During his two weeks at the Conductors' Workshop, he became very much a part of the community life. All the Workshop participants lived in lodges at the Asilomar Conference Grounds which overlooked the Pacific on the Monterey Peninsula, where the pounding surf furnished a constant percussion back-

ground for the five hours of daily symphony rehearsal. Musicians ate their meals together in the Redwood dining hall only a stone's throw from the beach. He met the six distinguished American composers who joined Dr. Richard Lert, director of the workshop, the fourteen Workshop conductors, and the orchestra musicians for a memorable two weeks. Shortly before he left for his home in Chile, Mr. Guzman expressed his feelings about his American visit in English to the Music Committee Executive Vice Chairman: "I love my life here. The music is wonderful. These American musicians give me friendships."

Giving and receiving friendships through music is the purpose of the Music Committee of the People-to-People Program. It is an exciting and lofty purpose which challenges every American interested in peace and in music. This means you and your club. Everyone can help. You can invite some foreigner to important organization meetings and conferences. You can sponsor an outstanding young American to participate in a foreign contest. You can send material—music, instruments, publications, news of organizational activities which would be of interest to people overseas. You can extend hospitality in American homes for foreign visitors, and show willingness to appreciate and understand musical cultures other than our own. These are contributions which every American can make to the work of the Music Committee of the People-to-People Program.

OUR MUSICAL FORUM

Do you agree or not?
Write your opinion
to the Editor.

In Praise of "Live" Listening

By ERIC SIMON

LIVE music or recorded music—which is more valuable?

Important as they are, I feel that recordings can only be a supplement to, and never a substitute for, live music. Just as learning means "school," as religion means "church," music means a concert, or an opera, or house music. It is a fallacy to believe that music need only be heard to be understood; music must also be seen, and approached and, if you will, smelled. The movements of a good conductor can clarify complicated rhythms for the audience as well as for the orchestra; the mood and excitement of an opera house or of a certain concert hall is indelibly, if not always consciously, connected with our listening pleasure.

What are the two components of music listening that cannot be recaptured by listening to records? First is the relationship between listener and performer. It is the presence and the response of the audience that makes a player or singer perform in a certain way, good or bad; and, conversely, it is the presence and the quality of the artist that makes an audience react differently at different times. *Complete predictability* is one of the most deadening aspects of the phonograph record. If, for example, we go to hear Serkin play the *Emperor Concerto* with the New York Philharmonic Symphony Orchestra, and if he happens to play the same piece with the same organization one year later, we can ask ourselves, "How is he going to play it now?" This anticipation is essential for the enjoyment of music, and is lacking in a record, where each performance is identical.

The relationship between listener and the rest of the audience is the second advantage of the live concert. Being part of an audience is an exciting social activity. Christopher Caudwell in his book *Illusion and Reality* says . . . "Rhythm puts people . . . in touch with each other in a particular way—physiologically and emotionally. They already *see* each other, but this is not the kind of communion that is desired . . . When each retires darkly into his body and shares the same beat, then they have a special herd commonness that is distinct from the commonness of *seeing* each other in the same real world of perceptual experience." This instinctive commonness, this unity, is lost in listening to a record (even in the case of group listening), as it requires a visible live performer.

That certain excitement which accompanies the enjoyment of live music starts before and ends some-

times long after the actual performance. It begins with the purchase of the ticket; it is inherent in dressing for the evening, in looking at the watch, making sure you are in time, in anticipating the music through the printed program. It is even tied up with being unable to cough during the performance, with conversations during the intermission, and with lively discussions after the performance. All these actions and reactions are not incidental; they are implicitly but inseparably "composed into" the piece by its creator. I doubt whether Beethoven, for example, composed his Fifth Symphony for a machine as an accompaniment for shaving or for dinner conversation. He had in mind a live orchestral performance for a responsive "live" audience which can, of course, take a thousand shapes in different eras and areas.

Only after a person has had the experience of listening to a work played by a live performer can the recording become useful. Then, a listener at home will automatically recapture the spirit of the concert hall, the opera house or live home performance. Then the record can start its important task of music education by offering an opportunity to hear a piece over and over again, so that the techniques of composition and the musical structure emerge for the listener.

There can be no doubt that this question is at its most crucial in music education for the young. I would consider it axiomatic that any child should be exposed, first, to *live* music, well played, in a congenial atmosphere *with a minimum of previous technical explanation*. Any previous explanation of a piece via a recording will make the child, and for that matter the adult, anxiously listen "for something." The average listener, through current advertising, is made to feel inferior if he does not know "what to listen for." He should not worry; if he is able to open his mind and ears to the music, he is superior to all the listeners who, through an inverted approach, don't hear the forest for the trees.

Records are wonderful and today indispensable as a supplement for live music to a person with live music experience. But the highest *Fi* is no substitute for live concert, opera or house music which offer the two essentials of music: the listener-to-performer and the listener-to-fellow audience relationships.

Eric Simon, the author, is a conductor, an oboist, and a member of the faculty of the Mannes College of Music.

Perpetuum Mobile, or— The Care and Feeding of a Conductor

By CECILE HARRISON

THE frail words to follow are not intended as a Standard Operational Handbook for Young Wives of Conductors. It is a tenet in our household that everybody be allowed his own mistakes. And so be it surely with those mated to musicians. In my 18 years of marriage, I have found nothing so galling as a monologue, delivered by a certain conductor's wife, upon the multiple difficulties attendant upon her role—the enervating social responsibilities, the focus of the public's unblinking eye, the mental exhaustion of being music critic, cook, chauffeur and warden to her husband, etc., ad infinitum in honoris causa! Fortunately, this declamation took on the color of a comic fantasy and I, the captive audience of one, was able to be artless and admiring with the minimum of nauseous qualms. But this exchange conditioned me against the assumption that the way of a conductor's wife is thornier than any other. It is emphatically not.

Yet without encumbering modesty, it may be admitted that the part, (while no more demanding or portentous) has, indeed, its differences. This is due in part to the fact that the conductor in the last decades has been metamorphosed into a person far removed from that classic flamboyant figure who spoke colorful if polyglot English, lived in a world

bounded by Bach, Beethoven, Brahms and a hovering valet-secretary, and fled after the last downbeat of the season to a villa in the Italian lakes. Today's conductor (and this is true to a degree even in the foremost of the primary posts) is a musician of deep and penetrating gifts and experience, surely; but he is, also, an executive, an administrator, a diplomat, an educator, a fund-raiser, an articulate lecturer, an efficiency expert, an audacious idea-man. And his wife, chameleon-like, had better fit herself fairly well into these new niches, too, for comfort's sake.

It is good, though not essential, for a conductor's wife to be captured young like a gorilla or bred in captivity like an Arabian mare. And for practical purposes, she will do well to incline to the impassivity of a penguin and the thick skin and ability to remain under water for long periods of a hippopotamus. Otherwise she may want to call her husband and her life her own, and, for nine months of the year at least, this she may not do, because he is at the behest of every civic club, the bidding of many hostesses, the injunction of his own staff, the command of his audiences, and almost finally, at the mandate of his music. The penguin impassivity is useful in the endless encounters with the listener who believes that a concert happens through some Jovian thunderbolt, precluding the necessity for rehearsals, indeed, labors of any kind except the donning of white tie and tails. The thick skin is comforting for jousting with that unfavored few who still nourish an Esterhazy complex, basing their mediocre financial support of the orchestra upon their belief that music is reward enough for the musician, and money something that spoils him like a peon. Ah, and the ability to remain underwater! This to be reversed for that couple with the frenetic eye which goes Everyplace to hear Everything, whose minds open to look like the advertising issue of *Musical America* and whose conversation is a set of old program notes punctuated by name-dropping—first name-dropping.

You may search as you will, but I doubt that either Mrs. Price Post or Miss Millicent Fenwick has a chapter entitled, "Concert Behavior for a Conductor's Wife." The punctilio about applause is as affected and artificial as any; but, from Boston to San Francisco, it is pretty much understood if you be mated to the man who advances from the wings with coat tails and hair waving (if he is lucky enough to have the latter), you may not clap. Applaud the orchestra, indeed yes, and the soloist, certainly. In fact, applaud as if you constituted a plaque in that inevitable moment when the palms of the entire audience suddenly seem to be sustaining a third-degree burn, but *never* the conductor.

(Continued on page 11)



Brief Biographies of Life and Special Members

By our new Special Members Chairman, DOROTHY COOLIDGE

PRESENTING SIX LIFE MEMBERS

Mrs. HORACE GOOCH, now of Louisville, Kentucky, is a member of the MacDowell Music Club of Louisville. She studied singing both in this country and France and gave her debut solo soprano recital in the Ball Room of the Broadmoor Hotel at Colorado Springs. Among many interesting engagements was one for the Texas Federation of Music Clubs at a meeting at San Antonio.

Mrs. Edith S. Fink of Kirkwood, New Jersey, is Treasurer of the New Jersey Federation of Music Clubs. She has served the State Federation as Senior Scrapbook Chairman and as War Service Chairman during World War II. She is now continuing her work in music as Music in Hospitals Chairman.

Regina Barnes of Wooster, Ohio, graduated from Wooster Conservatory in piano and later studied with Ernest Hutcheson and added organ and pageantry to her studies. She was a charter member of the Wooster Symphony Orchestra and was a charter member of the Wooster MacDowell Music Club, as its organizer; she has lately been made an Honorary Active Member. Her recent interests for the Ohio Federation of Music Clubs have been the Junior clubs and summer music camps. She was 10 years professor of piano and theory at Montana State College and organist and director of church choirs and the Synod of Ohio for fifteen years.

Clarissa Bost Nichol (Mrs. Albert) of Pittsburgh, Pa., was graduated from the Indiana Conservatory of Music, State Teachers' College and did post-graduate work at Cornell University and Carnegie Institute. She has become nationally known as an educator in the field of music because of her music



Mrs. Frank W. Coolidge, new Special Member Chairman.

teaching aids known as *Music Symbol Flash Cards* and *Piano Slip-on Cards*. She is now a director of the Music Educators Club and has just completed a two-year presidency of the Pittsburgh Piano Teachers Association.

Ruth Book Eberhardt of East Orange, New Jersey, is a soprano with many engagements to her credit with leading churches and clubs. Some of her music study was in Berlin and Salzburg, even including Lilli Lehmann as a teacher. She has been affiliated with many of the New Jersey Music Clubs, including the Lyric Club of Newark; she has served as President of the Music Study Club of Newark and the Oranges and is a member of the Maplewood Music Study and Music Department of the Woman's Club of Maplewood. Her early study of piano has made her an accomplished accompanist.

Eleanor Eberhardt of East Orange, New Jersey, is a contralto soloist, with an interesting background of music training, including several years in Berlin and Germany with notable teachers and coaches. Church engagements,

together with oratorio and radio appearances have been a part of her career. She has allied herself with many of the music clubs and music educator groups. She has been soloist with several symphony orchestras, among them the New Jersey Philharmonic Orchestra.

INDIVIDUAL SPECIAL MEMBERS

Mrs. Blunt Ripley of Winter Park, Florida, is president of the Orlando Wednesday Music Club. She studied piano and singing in Boston and is a well-known church and concert singer. She has been chairman of the Lake District Junior Festival committee for five years.

Dr. Warren M. Angell has been Dean of the College of Fine Arts at Oklahoma Baptist University of Shawnee since 1936. He was for two years a member of the Fred Waring Glee Club and has a choral reputation in college glee clubs, church music and community choral work. Last year he conducted 12 choral training groups in eight states, as well as many choral clinics. He has published four books to date.

Mrs. Louis B. Goyne is president of the Mozart Music Club of Kansas City, Kansas, and is a recent past president of the MacDowell Music Club of the same city. She has been State Chairman of Music in Hospitals and State Student Advisor of the Kansas Federation of Music Clubs. She is a leading organist and her hobby is directing weddings. She has played for 1,021 through March 7, 1957.

Mrs. D. R. Witherup of Kansas City, Missouri, has served the State and National Federations for a number of years. Her State offices have been, Student Adviser, Student Auditions Chairman and

(Continued on page 42)



Mrs. Norden

HUNTING around in histories and encyclopedias is a nice, relaxing diversion providing the quarry is not too elusive, or strenuously alive. The aim of this casual bit of research is neither—to wit: What was happening in music, five hundred, four hundred, three, two and one hundred years ago?

In 1557

William Byrd, the greatest English composer of the sixteenth century, was 14 years old, and as choir boy had already come under the influence of Thomas Tallis, 52 year old organist of the Chapel Royal, with whom Byrd was to be associated professionally for the rest of his life.

In Le Fontaine's *The King's Musick*, there is an item for 1557, ordering liveries for a court orchestra consisting of: "6 sackbutts, 6 flutes, 7 violas, 1 violl, 1 fyffer, 2 drumsdales, 1 harper, 1 leweter, 16 trumpeters." In modern instruments these would line up as trombones, flutes, violins, viola, fife, snare drum, harp, guitar, trumpets.... The fyffer and drumsdales need a musicologist to explain.

In Rome and Florence, Palestrina and Filippo Neri, "the Lovable Saint," were collaborating as friends to work out a more informal type of worship for the Oratory service, and their efforts ultimately resulted in the musical form of the oratorio. Giovanni de Palestrina, composer of lofty and intricately beautiful motets and masses, was having a rocky time in 1557 as ousted member of the Sistine Choir, due to his status as a married man.

Although Gasparo da Salo is credited with making the first true violin, Grandfather Andrea Amati was hard at work in Cremona in 1557, making viols that could be considered violins, at the time young de Salo, who is always pictured with a long beard and skull cap, was a lad of 17.

In 1657

In France, by 1657, Jean Baptiste Lully had risen from kitchen boy to Instrumental Composer to the

*Laura Howell Norden
Writes*

A Calendar of Centuries

King, Louis XIV, and was directing his own special "band" of 21 violins. Antonius Stradivarius, 14 years old, was hanging around the Amati violin shop in Cremona, Italy, beginning to learn the trade of violin making. Jacob Stainer, a man of 36 and former pupil of the third generation Amatis, had set up shop in his native Tyrol, both as maker and teacher of violins and other string instruments.

Two of the hymns we now sing were written in 1657, by middle European composers—the tune *Heilige Seelentrost* by Georg Josephi, usually sung to "At even ere the sun was set," and both words and music to "If thou but suffer God to guide thee," by Georg Neumark.

In 1757

Handel, massive and magnificent, old and blind, was still a vital figure in London, giving organ concerts and conducting spring performances of *The Messiah*. Haydn, in Austria, was a harassed young man of 25, teaching music to children to earn a living, in the interval between his first string quartet and first symphony. Christoph Gluck was Court Kapellmeister for opera under Maria Theresa, and was wealthy and in demand as impresario and composer.

Domenico Scarlatti, so-called father of modern piano playing, died in Madrid in 1757. One of the first manufacturers of the modern piano, Ignaz Joseph Pleyel, was born near Vienna in 1757. He was also known for his violin duets.

1757 is one of the only two years in the life of Wolfgang Amadeus Mozart in which he was not actively engaged in music making. The reason for this is that in 1757 Mozart was just two years old. By his next birthday he was already picking out chords on the clavichord and memorizing short passages from his sister's practising.

Here in America, our first native composer, Francis Henry Hopkinson, graduated from what is now the University of Pennsylvania, two years before he wrote

"My days Have Been So Wondrous Free," the first song written by an American.

Charles Wesley, English Anglican, was writing hymns with an inspired and racing pen. His "Come, Thou Almighty King" was composed in 1757.

In 1857

By 1857 there was a burgeoning of the piano industry. Jacob Steinway was building massive square frames around the new idea of the over strung scale. Jonas Chickering had died, but his firm was well established, and the firm of Mason and Hamlin was three years old.

The Peabody Institute in Baltimore was founded in 1857. Stephen Foster was publishing his best songs, and was at the peak of his career. Lillian Nordica, who has been called in all seriousness America's most perfect singer, was born in New England in 1857.

Edward Elgar was born in England in 1857. Brahms, in Austria, had taken a post as choral conductor and teacher to Princess Friederike. Clara Schumann was concertizing in England, in 1857, playing her husband's compositions with tenderness and fire. Franz Liszt was in the midst of his most productive period in Weimar.

Richard Wagner in Zurich had begun the text of *Tristan*, and was sketching the music for *Parsifal*.

Charles Gounod in Paris was composing and conducting operas. Giuseppe Verdi, in 1857 at his height as operatic composer and conductor, was spending as much time as possible in role of gentleman farmer.

Grieg, Tchaikovsky and Dvorak were all teen-age boys in 1857. Grieg was trying to compose in Norway when he should have been studying. Tchaikovsky was an unwilling law student in his native Russian province. Dvorak had matriculated in the Organ School for teachers in Prague.

1857 was a good year for Scotch Presbyterian hymn writers. Horatio Bonar wrote two that are still loved: "Go, labor on," and "Thy way, not mine, O God." James D. Burns wrote the lovely "Hushed was the evening hymn." Anne Cousins wrote "The sands of time are sinking," and Norman MacLeod wrote "Courage, brother, do not stumble."

Coda

And now, for good measure, one of the outstanding music interests of this year, 1957, centers around the 500th anniversary observances of the Moravian church which was founded in 1457. We have been made aware more than ever of the debt the world owes to the golden thread of music, which has ever run through the fabric of worship of that church.

Perpetuum Mobile

(Continued from page 8)

Under concert manners comes, too, the decision to go or not to go back stage at intermission. There are those conductors' wives who, with a flying wedge of manager and minions, sweep down the center aisle to the conductor's dressing room. This is best accomplished in a Dior dress and a lavish length of platinum mink dusting up the aisle. Some are of the Ill-sit right-here-and-hold-court school. Others would really like a cigarette, like to talk to some friends, surprise a few paying customers who don't know her from Eve with a winning smile, say a cordial good-evening all around to the ushers, and get the count of the house from the box office. This takes quite a while. Consequently she's usually caught going down the aisle when the lights are dimming, not doing too much better with her entrance than her colleague of the Dior, the mink, and the minions did with her exit.

But any of these pitfalls are as falling on a feather-bed, compared to the conductor's wife's showing reactions to the concert itself. It is practical for any musician's lady to remember that even though the product may be less than perfect, never by the slightest contraction of a facial muscle may she indicate that it might not be. As Frederick Stock, the lovable, late conductor of the Chicago Symphony Orchestra, used to say, "We can't sell *dot*." And yet how far in honesty does she go in masking her real feelings, in congratulations of visiting artists with non-committal bravos? To this it would seem best to apply the general and useful rules of good manners. I am not a musician; I am not hampered by the facts,

and my husband maintains that it is my chief charm. Yet, if there is one thing I have learned, that is engraved in my memory, it is that a lot of blood, sweat, bone, and brain goes into any musical performance and it is presumption of me to be critical. Reserve the acid for those occasions when the music is not honest and the musicians patently cynical. A good rule of thumb for any audience, perhaps.

On the subject of the conductor's wife and her Relations with the Orchestra and its Women's Committee—these, with time and space, could encompass an entire course in Wifeyship. Suffice it to say that it is well if she remember the difference between the sound of an oboe and a bassoon, that she recognize the faces attached thereto, that she *stay away from rehearsals*. All of these should be the purest pleasure. Concerning the Women's Committee, in some cities the wife of the conductor is *de rigueur* on the board of directors of this organization; in others she is expected to restrict her activities to tea-pouring. In most cities, the conductor's wife does not fund raise. This rests with the individual and her degree of dispassion and impersonality.

The social life of a family whose job is music rather than, say, manufacturing, is not so very different. The uncertain gleam in the eye of the uninitiate often suggests that our house must be the southwestern outpost of bohemian Greenwich Village. We are frankly disappointing. Nonetheless, entertaining in

(Continued on page 33)



The composer we salute—William Schuman

CURRENTLY President of New York's Juilliard School of Music, former director of publications for G. Schirmer, Inc., and member of the faculty of Sarah Lawrence College, William Schuman is also one of the most musically prolific composers in the United States. He is not entirely a long-haired musician either, having authored an orchestral number, *Side Show*, for a successful Billy Rose revue, a ballet score and a baseball opera, *The Mighty Casey*, based on that famed old rhetorical war horse, *Casey at the Bat*. But he is also composer of six major symphonies, band music, many choral works, chamber music, half a dozen string quartets, including a work for four bassoons. His choral work, *A Free Song*, won a Pulitzer Prize—the first ever given for a musical composition.

Born on August 4, 1910, in New York, Schuman's first musical effort was the organization, in his teens, of a jazz band. After high school, he enrolled in the New York University School of Commerce, with a business career in mind. But this plan was suddenly interrupted and discarded after his first contact with serious music, in the form of a concert by the New York Philharmonic-Symphony Orchestra. This experience opened a new world to him. He left the university, determined on a serious musical career, and found a harmony teacher in Max Persin. From then on, he knew what he wanted.

Yet even during his intensive study with Persin, Schuman continued to earn money writing popular songs, arranging for jazz bands. But these were un-

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on Modern American Composers*

We Salute—

WILLIAM SCHUMAN

certain ways to make a living. Schuman decided that he wanted to teach, and started reading various college catalogues. He was impressed with that of Sarah Lawrence College, which echoed some of his own educational beliefs, and applied for a job there. There was no opening then, but after a year young Schuman had so impressed the college's president that he did achieve a faculty position, and was a dynamic influence at the college for ten years. During his regime, the girls' chorus was known as "The Football Team of Sarah Lawrence."

During this same period, Schuman started working with Roy Harris at the Juilliard School, and there began a musically productive period in his career. His Second Symphony, written around this time, was brought by Aaron Copland to Serge Koussevitzky, who gave the symphony its premiere performance. Koussevitzky also introduced his Third and Fifth Symphonies. Schuman received many honors, including the above-mentioned Pulitzer Prize in 1943, two Guggenheim Fellowships and a series of commissions for specific works.

Critical reaction to his work has been strong, both pro and con, but never tepid. No one who has written about him has failed to observe his "buoyancy," his "vigor of propulsion," his "lust for life." These same qualities have characterized his regime at the Juilliard School of Music, of which he has been president since 1945. Here he has initiated a new approach to the teaching of music under the general title *Literature and Materials*, based on giving the student not only knowledge of his own instrument, but of the whole literature of music. His program has had wide repercussions in the field of music education. It is his hope that his graduates and those of other music schools of the future will not only be good performers, but enlightened musicians and responsible adults.

From the Reviewing Stand

By SIGMUND SPAETH, NAOMI REYNOLDS, QUAINTE EATON

MOTION PICTURES

Reviewed by SIGMUND SPAETH

THE new edition of *Cinerama*, entitled *Search for Paradise*, has distinction of various kinds, not the least of which is the elaborate musical score created and conducted by Dimitri Tiomkin, assisted by an orchestra of 110 players and the voice of Robert Merrill, baritone of the Metropolitan Opera. The Oriental flavor of most of the scenes in this striking picture would seem to have suggested to the composer some characteristic yet highly individual music, occasionally in the actual folk style, with a few interpolations of the real thing. The most exciting episodes are in the remote Hunza Valley and at a coronation in the capital of Nepal. The former supplies a climactic moment in the river rapids when the water dashes right over the camera itself, accompanied by a thrilling burst of sound from the orchestra. Lowell Thomas has tied all the details together with a modest narrative, and the final effect is gorgeous.

George Antheil's music for that spectacular but rather dull film, *The Pride and the Passion*, is also its chief asset. His Spanish rhythms are right out of Ravel's *Bolero*, and his choruses indicate that he has heard both *Boris Godounoff* and *Tosca*. But there is plenty of originality besides, offsetting the rather stuffy characterizations of Frank Sinatra, Cary Grant and Sophia Loren, with an incredible cannon as the real protagonist.

For serious musical values one should mention also the French film, *A Man Escaped*, whose mood of suspense is heightened by occasional excerpts from a Mozart Mass, and a short documentary on Pablo Casals, ending with the great cellist's playing of an unaccompanied Bach Suite.

On the lighter side the screen still puts its best foot forward musically. Cole Porter's *Silk Stockings* proved a worthy successor to the recent *Funny Face*, with Fred Astaire again dancing remarkably, this time with the gifted Cyd Charisse as a partner. *The Pajama Game* outdoes the stage production, profiting by the presence of several members of the original cast, including John Raitt, Eddie Foy, Jr., and Carol Haney. The role of the pretty head of the grievance committee is now entrusted to Doris Day.

The amusing *Bernardine* has the advantage of introducing young Pat Boone as both singer and actor, and he emerges as the best possible antidote to the unlamented Elvis Presley. The Boone voice and personality are tops, with a healthy appeal to teen-agers as well as adults.

A trio of short subjects under the general title of *Rising of the Moon* affords an opportunity to hear some Irish songs, one of which uses the tune of *The Wearing of the Green*. Rossano Brazzi plays an orchestral conductor in *Interlude*, opposite June Allyson, and this naturally produces good music as part of the action, including a bit of Brahms.

Marni Nixon's fine soprano serves as the singing voice of Deborah Kerr in *An Affair to Remember*, as it did in *The King and I*, with equal effect. The picture, co-starring Cary Grant, cracks badly in its artificial finale, after maintaining a high level of dialogue most of the way. Gary Cooper is miscast in *Love in the Afternoon*, with Audrey Hepburn and Maurice Chevalier, but the musical touches are amusing, including an orchestra playing Haydn and a gypsy quartet emphasizing a song called *Fascination*, whose melody is uncomfortably close to *I Could Have Danced All Night* in *My Fair Lady*.

NEW RECORDS

Reviewed by Sigmund Spaeth

The current belief that Hawaiian music is coming back, as a welcome successor to "Rock 'n' Roll" and possibly even Calypso, finds justification in a new Decca record called *The Magic Islands*. With the Ken Darby singers and an orchestra conducted by Alfred Newman, the material on this LP disc is far from conventional, using fascinating sound effects in addition to arrangements that are far more elaborate than usual. The atmosphere of Hawaii is unmistakable, in spite of the sophisticated treatment of the music itself.

Mercury's Olympian Records continue to present unusual material in an appealing style. A gaily covered *Fiesta in Hi-Fi* contains some interesting American music, played by the Eastman Rochester Symphony Orchestra under the direction of Howard Hanson. Actual folk songs and dance rhythms appear in the *Mexican Rhapsody* of Robert McBride, *Kentucky Mountain Portraits* by Lyndol Mitchell and *Joe Clark Steps Out*, by Charles Vardell, Jr., while Ron Nelson's *Savannah River Holiday* definitely suggests an American background.

Dr. Hanson and his orchestra appear again as interpreters of John Alden Carpenter's *Adventures in a Perambulator* and Burrill Phillips' *Selections from McGuffey's Readers*, and the Mercury list is further adorned by the music of Bartok and Kodaly, with Antal Dorati conducting the Minneapolis Symphony Orchestra.

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RADIO AND TELEVISION

Reviewed by NAOMI REYNOLDS

THE NBC Opera Company will present five opera production on NBC-TV, starting with Poulenc's *Dialogues of the Carmelites* Sunday December 8. Others on its list are Gian Carlo Menotti's *Amahl and the Night Visitors* for Christmas week; Verdi's *Rigoletto* February 16 and Wagner's *Die Meistersinger*. The last will be given in two productions: part one, Sunday, March 30, and the second part, Sunday, April 6. All the operas are in English. Samuel Chotzinoff continues as producer and Peter Herman Adler is music and artistic director. Kirk Browning will again be director. George Schick is music coordinator.

In addition to the television schedule, the Opera Company will present three operas on tour: *La Traviata*, *Marriage of Figaro* and *Madame Butterfly*. Fifty-five cities are booked. Even the "Met" has felt the influence of this group, since for the first time in its history the "Met's" opening night performance will be an English translation.

Seven top stars have been added to the cast of the special musical telecast of *Pinocchio* with Mickey Rooney, Sunday, October 13, on NBC-TV. They are Walter Slezak, Fran Allison, Stubby Kaye, Jerry Colonna, Martyn Green and Mata and Hari. Alec Wilder is composing the score.

General Motors will inaugurate its 50th anniversary

year with an impressive two-hour musical extravaganza Sunday, November 17. To be staged in live color from New York and Hollywood the show will be a Jubilee of American Music. "Our aim is to present an exciting cavalcade of the music America knows—music that Americans have sung, danced to and loved in the five decades from 1908 to 1958," said Harlow H. Curtice, president of GM.

Charles Isaacs, who has written, produced and directed many of the top radio and television shows since 1936 is producer and head writer for the new Gisele Mackenzie Show which starts the fall season Saturday, September 28. Axel Stordahl is set as musical director.

A 90 minute musical based on the classic legend *The Pied Piper of Hamelin* will star Van Johnson and Kay Starr with Lori Nelson, Tuesday evening, November 26, on NBC-TV. The music is based on Edward Grieg's *Peer Gynt Suite*. The story is from Robert Browning's poem on the 13th century legend.

Two full hours will be the scheduled time when Mary Martin stars in the colorcast of *Annie, Get Your Gun*, Wednesday, November 27. Co-star is John Raitt. Miss Martin will be seen in a stage version of the production in San Francisco and Los Angeles for the Los Angeles Civic Light Opera Company, preceding the telecast. Louis Adrian is music director.

The new musical director of the *Tonight* show on NBC-TV, Jose Melis, studied music in Havana, Paris, Boston and at New York's Juilliard Graduate School. He has 100 published songs to his credit.

The Catholic Hour on NBC-TV scheduled four Sunday programs on the current state of Liturgical Music. Paul Hume discussed the reasons for his sharp criticism of this specific field. Others heard were Dr. Dietrich Von Hildebrand, Dr. Robert Dominic Reiter and Dr. Robert Odenwald, author and psychiatrist.

Omnibus will resume on NBC-TV Sunday, October 20, 4:00 to 5:30 P.M. EST. Alistair Cooke will continue as host when the series starts its sixth year.

Other special shows NBC-TV will offer include Shakespeare's *Twelfth Night* with Maurice Evans, Shirley Temple's *Sixteen Fairy Tales*, a Hans Brinker Christmas Special, and twenty *Project 20* documentaries.

Igor Stravinsky's 75th birthday will be highlighted in September in the latest of NBC-TV's *Conversations with Distinguished Persons* series.

CBS-TV will produce 10 color musicals, a variety show called *Crescendo* and as specials, *The Prince and the Pauper*, *The Little Prince* and the S. J. Perelman version of *Aladdin*. Many other big features are scheduled.

Important among these is *The Seven Lively Arts*, which begins this fall. It will include musical programs and will deal with distinguished and stimulating subject matter.

Starting Sunday, October 13, CBS Radio will present the New York Philharmonic-Symphony Orchestra for its 28th consecutive season.

The first cycle of the NBC Educational Television

Project programs produced in cooperation with the Educational Television and Radio Center provided the first live programming produced expressly for educational TV stations on a nationwide basis. Theatrical and musical values for their own sake were the central concern of the *Highlights of Opera History* series. The host was Jay Harrison, music editor of the *New York Herald Tribune*. His format was a lecture, supported by scenes with singers from the NBC Opera Company. The series will resume in October.

Our co-worker, Dr. Sigmund Spaeth, appeared on the *Tonight* show, NBC-TV Friday night, August 9.

Raintree County, the production made at MGM from the book, is to be exhibited with a full-fledged orchestral overture. This will be conducted by Johnny Green with a 70-piece ensemble and will include several numbers used in the production, which was scored by Mr. Green.

Composer Les Baxter is preparing the score for *The Invisible Boy*, which is a Nicholas Nayfack feature that includes the boy "Quiz" wizard, Robert Strom.

CBS-TV has an impressive cast lined up for the first of its new series, *Show of the Month*, Sunday, September 29. Rex Harrison and Ethel Merman head the cast, which includes Tommy Sands, Peggy Lee, Eddy Arnold, Mahalia Jackson, Louis Armstrong, Dinah Washington and Turk Murphy's Dixieland Band.

A new style documentary, *The 20th Century*, will be seen Sundays on CBS-TV, starting October 20 in the 6:30 P.M., EST slot.

*

BOOKS ON MUSICAL SUBJECTS

Reviewed by **QUAINTE EATON**

THE ESSENCE OF MUSIC. By Ferruccio Busoni. Translated from the German by Rosamond Ley. New York, Philosophical Library, 1957. 200 pages and index, \$6.00.

INTERESTING, baffling, sometimes profound, sometimes trivial, are the short writings of this controversial master, gathered here under various topics such as *The Future of Music*, *About Himself and His Works*, *Piano Playing and Piano Music* and several individual composers. Busoni was known as a virtuoso pianist second to none, a composer of uneven brilliance and a thinker about every musical subject under the sun. Readers will find samples of each facet here, though often fragmentary and inconclusive. Thoughts on opera, contained in the one longish essay, *The Essence and Oneness of Music*, show a great deal of originality, and discussions of how Busoni came to compose his own *Arlecchino* are absorbing. He predicts music "machines," yet confesses that Mozart's *Marriage of Figaro* remains for him "like a lighthouse in surging waters." With only a frontispiece and no musical ex-

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amples, one wonders at the costliness of this little volume.

*

BANDS OF AMERICA. By H. W. Schwartz. Profusely illustrated. Garden City, Doubleday & Co., 1957. \$5.00.

Mr. Schwartz, for many years a band-instrument man himself, has written lovingly of the great brass days from Jullien to Sousa, when bands were bands with all the trimmings. You will never forget the kid-gloved Mons. Jullien raising his jeweled baton to conduct the new fangled Quadrille that ended in a blaze of glory—literally, with flaming roofs, companies of firemen with real hose squirting real water, fainting women and yelling men.

Yet this "humbug," this showman equalled only by Barnum, was also a musician when he wanted to be. He played William Henry Fry's compositions, although this may have been only a dodge to get publicity in America, and won grudging praise for his Mendelssohn and Mozart from Dwight, the Czar of Boston critics.

Scarcely less a showman was Patrick Gilmore, whose chief claim to fame was the organization of two giant Peace Jubilees in Boston after the Civil War. The author characterizes him as an "eager beaver," but he calmed down for at least two decades as leader of the 22nd Regiment Band. "He was the most traveled, the most cosmopolitan, and the best-informed bandmaster of his age."

Other great figures who march across these pages are Giuseppe Creatore, whose anguished appearance belied the electrifying dynamo underneath, and John Philip Sousa, who had to grow a beard to impress his hearers with his maturity, so young was he when he attained fame. These and many more make fascinating reading.

*

SYMPHONY CONDUCTORS OF THE U. S. A. By Hope Stoddard. New York, Thomas Y. Crowell Co., 1957. 391 pages and index, \$5.00.

Of all artists, the conductor is the most channeled, the author remarks in her preface to this useful

(Continued on page 33)

In The Federation Spotlight

In This Issue We Salute

A Famous Opera Star, Turned Teacher, and A Past National

President Who Is a Vital Force in Texas Musical Life

A GALLANT BRUNNHILDE



Marjorie Lawrence in Wagner's "Die Walkure"

the opera and concert stage, and the triumph over a crippling illness. In both she has been magnificent.

Born in Australia, the daughter of a sheep rancher, Miss Lawrence took her first singing lessons in Melbourne, where she worked in a clothing factory to pay for the lessons.

Her career really began when she won the Geelong Musical Competitions of 1928 in Australia. A few months later she left for Paris, to study singing with the noted Cecile Gilly. Four years later he made a spectacular opera debut as Elizabeth in *Tannhäuser* at the Monte Carlo Opera. She sang the same year with the Paris Opera as Ortrud in *Lohengrin*. Her debut with the Metropolitan Opera, as Brunnhilde in *Die Walkure* came in 1935, and she was hailed as "a golden-voiced interpreter." In succeeding years, she appeared with the Chicago, St. Louis and San Francisco Opera Companies and in the Teatro Colon of Buenos Aires, in Mexico City, as well as with leading symphony orchestras.

In 1941, just after her happy

marriage to Dr. Thomas King, Miss Lawrence collapsed at a dress rehearsal of *Die Walkure* at the opening of the National Opera Company's first season in Mexico. It was polio. Though many doubted that she would ever sing again, Miss Lawrence, with the unfailing aid of her doctor husband, fought her way back.

Although unable to walk, she made her comeback as Venus in *Tannhäuser* at the Metropolitan in 1942, singing from a wheel chair which was concealed under magnificent throws. In 1944 she sang Isolde there under the same circumstances. Her disability did not confine her. In 1944 she made a 50,000 mile concert tour, singing for the troops in Australia and in the southwest Pacific. The next year, she sang for the troops in England, Belgium, Germany and France, and gave a concert for King George and Queen Elizabeth at Buckingham Palace. After a performance at the Paris Opera, she was decorated by the French government with the Legion of Honor.

Miss Lawrence's autobiography, *Interrupted Melody*, was published four years ago, and later that year was made into a thrilling motion picture of the same name. This film was previewed at our Federation Biennial at Miami. Last year, Miss Lawrence became Professor of Voice at Sophie Newcombe College, Tulane University. She and her devoted husband bought a beautiful plantation near New Orleans and will make their home there. Now teaching others to use their voices as she did will add a new facet to a gallantly lived career.

TEXAS IMPRESARIO



Mrs. John F. Lyons—
the "Mrs. Music" of Texas

MANY of the Federation's Presidents have been active musicians—but Lucile Manning Lyons, our 10th National President, is probably the only musical impresario among them. She got into the business of concert managing first, via her music club. Shortly after she married John F. Lyons, in the early 1900s, and moved with him to Fort Worth, she organized a neighborhood club, the Harmony Club, there. In 1904 she was elected to the presidency of this club, and served as its dynamic president for 18 years.

Under Mrs. Lyons' leadership, the Harmony Club of Fort Worth became the largest purchaser of artists in the country. As its president, she managed the concert courses and brought to Fort Worth the greatest musicians of the day. The Harmony Club's presentation of Enrico Caruso is said to have drawn the largest box office of the tenor's entire career.

From this club venture, Mrs. Lyons' venture into professional concert management was an easy transition. Her business flourished, and even at one time included a branch office in Dallas and a concert series there. Many distinguished artists enjoyed her friendship—and vice versa.

One of these was John Mc—
(Continued on page 42)

Join Our Musical Photo Contest



"Photographer in Action" by John Di Michele Rolleiflex, Gaevert film, f. 11, 1/100th.



"Land Portage," submitted by the Berkshire Music School, Tanglewood, Lenox, Mass. Leica, Plus X, 1/250th, f. 5. 6.



SEPTEMBER, 1957

On this page are four good photographs with musical themes, which have been entered in the *Music Clubs Magazine* First Photo Contest. Can you do as well? If so, send in your prints.

Anyone may enter any number of black-and-white prints, based on a musical subject. Pictures must be 4 x 5 or larger in size, and your name, address and all technical data as to the taking of the picture must appear on the back of each print. Please enclose a stamped, self-addressed envelope if you want us to return pictures we are unable to use. All pictures must be submitted before December. The winning picture will be used on the cover of the January issue of the *Music Clubs Magazine*, and honorary mention photos will be used in the issue. Get out your cameras and your light meters and your films and your ingenuity! Show us that you are photographers as well as musicians.

FIRST PRIZE \$25.00

Other prizes of camera equipment, to be announced. Send your photo entries to the Photo Contest Editor, *Music Clubs Magazine*, 145 West 23rd Street, New York City 11, N. Y.

Pictures of "Cello Section" and "Photographer in Action" made available by Photographic Fair, Ltd., which participates in many photographic contests, to illustrate the type of material which will command attention in a contest of this type.



Left: "Cello Section" by Naomi Steele, Rolleicord, Verichrome Pan, f. 16 at 1/200th.

Above: "Wings of Song," William Decker Clark rehearsing the Senior Choir of the Bethel African Methodist Episcopal Church of Norwalk, Conn. for a choral festival. Submitted by Albert B. Seadler, Rowayton, Conn. Ikonflex, Super XX film, f. 16, 1/125th.

Again a Wide Variety of Summer Events Engages Attention

STREAMING out from the original Chautauqua Week-End, instituted in 1942 by Mrs. Charles H. Pascoe of Tucson, Arizona, a summer resident of Chautauqua, Federation Week-Ends and Mid-Weeks have now multiplied to six. These pleasant summer time events were held this year at Chautauqua; at Transylvania Music Camp in Brevard, North Carolina; at Inspiration Point, Eureka Springs, Arkansas; at Fish Creek, Wisconsin; Oglebay Park, West Virginia, and Aspen Institute, high in the Rockies. There was also a Federation Day at the National Music Camp in Interlochen, Michigan, where the National Federation and several State Federations have built student lodges.

With the exception of the Week-End at the Peninsula Music Festival at Fish Creek, of which Dr. Thor Johnson, musical director of

the Cincinnati Symphony Orchestra and the Federation's Chairman of Symphony Orchestras is director, every institution on the Federation itinerary was one to which the organization sends scholarship winners. Hence an opportunity to chat with them, and to talk with the camp directors about their progress, was a happy Week-End feature.

As for Fish Creek, although it is not an all-summer institution and therefore no scholarships are given, Dr. Johnson evidenced his devotion to the Federation and to young talent by featuring several performers who have won Federation honors in the past during the visit of the Federation group.

CHAUTAUQUA, JULY 12-14

First of the 1957 Week-Ends was the traditional event at Chautauqua, with Mrs. Pascoe as

honorary chairman, Mrs. Robert M. Fisher, former president of the Pennsylvania Federation, now National Summer Scholarships Chairman, as active chairman, and the presidents of the three sponsoring states, Miss Gladys Mathew of New York, Mrs. Lewis E. Young, of Pennsylvania, and Mrs. I. K. Saltsman of Ohio active in arrangements. There the Week-End followed a long established pattern. A former Young Artist winner, this time Ivan Davis, pianist, who since he won the Federation award in 1955, has spent much of his time in Europe on a Fulbright scholarship and concertized extensively abroad, was soloist on Sunday afternoon, July 14, playing Liszt's Second Piano Concerto with the Chautauqua Symphony Orchestra, Walter Hendl, conductor.

Another musical event which



The Chautauqua Week End again entertained many Federation celebrities. L. to r., standing, are: Quaintance Eaton, Opera Chairman; Mrs. A. Stuart Carpenter, Magazine Subscription Chairman; Mrs. Charles H. Pascoe, originator of the Chautauqua Week-End; Gladys Mathew, N. Y. Fed. Pres.; Mrs. Ronald A. Dougan, Nat'l Pres.; Dr. Howard Hanson, Federation Vocational Guidance Chm'n; Dr. Merle Montgomery, Nat'l Bd. Member; Mrs. Lewis E. Young, Pa. Pres.; Miss Anne Hull, member Citations Committee; Mrs. I. K. Saltsman, Pres. Ohio Fed. Seated: Mrs. Robert M. Fisher, Chm'n Summer Scholarships; Dr. Marion Rous, Adult Music Education Chm'n.

Federation Groups at Various Summer Functions



At the Peninsula Music Festival. Noted in the group will be our Nat'l Pres. and her husband; Wisconsin's President, Mrs. A. A. Mellentine, and other Federation stalwarts.



Above, left: front, l. to r., Mrs. Elmer Frazier, Mrs. O. H. Cunningham and Mrs. H. A. Spradling, Ark., Kans. and Mo. State Presidents; Mrs. H. L. Hess, Opera Chairman, Kans. (Lone man in both pictures is Henry Hobart, director of Inspiration Point Fine Arts Colony). Right: Miss Hildegarde Smith, S. W. Dist. Pres.; Dr. Hazel Post Gillette, Inspiration Point Central Regional V. P.; Dr. Hattie May Butterfield, Nat'l Bd. Member; Miss Letta May Smith, Inspiration Point Scholarship Chm'n.

Below: At Interlochen Federation Day: l. to r., Mrs. Clifton J. Muir, S. E. Regional V. P.; Mrs. Ronald A. Dougan, Nat'l Pres.; Mrs. M. Cedric Dowling, Nat'l Bd. Member; Mrs. Gilbert Burrell, Mich. State Pres.; Dr. Joseph E. Maddy, Camp Director; Mrs. Vernon L. Venman, Nat'l Bd. Member; Mrs. Fredrik Marin, Nat'l Recording Sec'y; Mrs. Maddy.





The Transylvania Week-End was as always a brilliant event. Pictured, l. to r., are five who helped to make it so: Ivan Davis, 1955 Young Artist winner, a soloist with orchestra; Mrs. Clifton J. Muir, S. E. Regional V. P.; Dr. Thor Johnson, Cincinnati Symphony conductor; Mrs. Maurice Honigman, Past S. E. Regional V. P.; Dr. James Christian Pfohl, camp director.

had special interest for the Federation was the appearance as guest conductor at the Saturday evening concert of Dr. Howard Hanson, chairman of the organization's Vocational Guidance Committee, who led the orchestra in a performance of his *Sinfonia Sacra*. The customary Federation reception for the artists, the officials of Chautauqua Institution and those attending the Week-End was held at the Athenaeum following the concert.

The Week End opened, as is customary, with a preview of the symphonic music to be presented during the three days of the Federation visit, given by Dr. Marion Rous, Chairman of Adult Music Education for the Federation, who has been for a number of years on the Chautauqua summer faculty. Again a reception was tendered to the Federation by the Chautauqua Woman's Club, following a Woman's Club program at which the Federation delegation were guests. In this instance there was added Federation interest, since the Woman's Club speaker was Quaintance Eaton, the Federation's National Opera Chairman, who is also author of *Opera Curran*, a book covering more than a

half century of adventures of The Metropolitan Opera Company on tour.

A new Week End event was a tea honoring the National President, Mrs. Ronald Arthur Dougan, and other National officers, given at the Junior Musicians Club, a summer music camp to which the New York State Federation sends several scholarship students. As a courtesy, Chautauqua officials dedicated the Sunday evening song service to the Federation, and featured a presentation by the Chautauqua Choir of the anthem, *With Happy Voices*, by Mrs. Robert M. Fisher, Chairman for the Week End, with Mrs. Fisher conducting.

The Federation's own program occurred, as was customary, on Saturday afternoon, with Mrs. Dougan as principal speaker. There was also a discussion panel on "The Joy of Music," presented by Rebecca Clark Friskin, member of the Chautauqua summer faculty, and teacher of courses on Music Appreciation in the chamber music field; Chester Roberts, tuba player in the orchestra; Sidney Smith, coordinator of Chautauqua's new Chamber Music Workshop, and Anne Hull, mem-

ber of the Juilliard Faculty, and duo-pianist, with Dr. Rous as moderator.

Mrs. Dougan outlined the major projects of the Federation program, stressing especially the work for youth, which has grown greatly during her presidency. Also she referred to the augmented American Music program, always an important factor of Federation work, which gained new impetus during the administration of Mrs. Ada Holding Miller, Mrs. Dougan's predecessor, through the initiation of an annual, month-long Parade of American Music. This project has been continued and augmented by other new projects, including additional composition scholarships, during Mrs. Dougan's administration.

Mrs. Friskin, who opened the discussion panel, said that "sharing" was the happiest element of chamber music playing, and probably constituted the reason why chamber music players got more out of hearing than listening. Mr. Roberts stressed that small brass ensembles gave the individual player more pleasure than playing with bands. Mr. Smith appealed for support of Chautauqua's new Chamber Music Workshop on the ground that it would give many people an opportunity to participate in the "joy" the preceding speakers had described. Miss Hull gave engaging reminiscences of her experiences as one of a two-piano team, and again stressed the "sharing" element. It was generally agreed that one got more pleasure out of playing music than merely listening to it.

Three of the Federation's four Chautauqua scholarship winners were heard in recital. They were Sylvia Friederich, 18, of Rochester, New York, a soprano; Kenneth Goldsmith, violinist, of Greenville, Pennsylvania, and Robert Spillman, pianist, of Berea, Kentucky. Robert Plimpton of Titusville, Pa., the organ winner, did not appear, as his instrument was not available.

TRANSYLVANIA JULY 19 AND 20

For the first time, the Transylvania festivities, the ninth annual



Attending the Peninsula Music Festival: l. to r., Mrs. A. A. Mellentine, Wisconsin State President; Jocelyn Chase, pianist, student winner in Wisconsin; Mary Sauer, pianist, finalist in the Steinway Centennial contest; Margaret Lukachewski, voice finalist in the 1957 Young Artist Auditions, and National President Dougan.



Left: At the Peninsula Festival: Standing, l. to r., Vittorio Giannini, composer; Dr. Thor Johnson, Festival conductor; Dr. Rudolph Ganz. Seated, l., Nat'l Pres. Dougan; r., Mrs. Carl Wilson, Festival Chairman.

National President Dougan, pictured at Chautauqua with Ivan Davis.



Below: Dr. James Christian Pfohl, director of Transylvania Music Camp, addresses the Federation group at the Week End dinner.



event of the kind, were staged over the week-end instead of during the mid-week. Again the visitors were guests of the Transylvania Music Camp and the Brevard Music Lovers Club. And again in the valley high in the Blue Ridge Mountains, Federation members from all the states of the Southeastern Region gathered to hear a musical program of exceptional merit and to express their continuing interest in the camp.

Two National Federation winners were featured on the Transylvania programs. One was Iva Davis, 1955 Young Artist winner who had been heard at Chautauqua the previous weekend, and who, as guest soloist at the opening concert on July 19, played Beethoven's Concerto No. 4 in G major with the Transylvania Symphony Orchestra. The other was Barbara Shook, the teenage violinist who in 1956 won the Stillman Kelley Scholarship and this year the Hindle Honigman

Scholarship at Transylvania, given by the National Federation in honor of its immediate past Southeastern Regional Vice President. Miss Shook played Wieniawski's *Romance* at the Recognition Luncheon held Saturday, the 20th, at Brevard College.

Differing in age, and therefore in experience, both artists were acclaimed of unusual talent for their years, and an impressive example of the type of young musicians whose careers the Federation helps to launch.

Mrs. Clifton J. Muir of Coral Gables, Florida, the Federation's Southeastern Regional Vice President, who is also a trustee of the Brevard Music Center, sponsor of the Transylvania Music Camp, was the National Federation Representative and chief guest of honor at the Week End. As the featured speaker at the Federation dinner Saturday evening in the camp dining hall, she outlined the broad objectives of the National

Federation, and its exceptional accomplishments in recent years, not only in the United States, but in the international field.

Also speaking at the dinner was Mr. Davis, who expressed profound gratitude to the Federation for the way in which it had assisted him with his musical education and also recounted some of his European experiences.

Dr. James Christian Phohl, director of the camp, was one of three speakers at the Recognition Luncheon. While expressing appreciation to the Federation for what it has done for the camp (many State Federations and local clubs in addition to the National give scholarships) he stressed the need for additional scholarships from federated and other sources, pointing out that many worthy and well qualified young musicians are unable to attend the camp for lack of funds. Mrs. Maurice Honigman, for



At luncheon at Oglebay Park: L. to r. head table, Mrs. Lewis Young, State Pres., Pa.; Henry S. Schrader, Pres. Oglebay Inst.; Mrs. Robert M. Fisher, Nat'l Summer Scholarships Chmn; Boris Goldovsky, director Oglebay Opera Workshop; Mrs. Brooks B. Evans, Nat'l Board Member; Miss Jeannette C. Sayre, State Pres., W. Va.; Mrs. Maurice Honigman, Nat'l Bd. Member; Leonard Treash, Ass't. Dir. Opera Workshop; Mrs. Harold H. Nesbitt, Pres. Capitol Dist.; Edwin M. Steckel, Ass't Dir. Oglebay Inst.

whom the Hinda Honigman Scholarship is named, cited the opportunities the Federation is already offering to young people through its ever expanding scholarship program. Mrs. Louise Young Workman, chairman of a fund which is being raised to build a Hinda Honigman Library at the camp, said about one-third of the necessary amount has been raised.

Like the Chautauqua Week-End, the program at Transylvania followed a traditional pattern. There was a registration tea given by the Brevard Music Lovers Club, a reception for Federation visitors, Brevard music leaders and camp personnel, a conducted tour of the camp and a reception given at the camp lodge by Dr. and Mrs. Pfahl.

Also there were three concerts: one by the Transylvania Concert Band, conducted by Paul Bryan of the camp faculty; two by the camp's symphony orchestra, the first with Ivan Davis as soloist; the second devoted exclusively to early American music. This presented not only the orchestra, but the Transylvania Chorus and Perry and Phyllis Daniels, vocal soloists. A unique and unusually interesting affair, it opened with the antiphonal playing of Moravian hymns on wind instruments, followed by the presentation of other early Moravian music, inclusive of symphonic works and

anthems. The second half of the program consisted of a cantata by Richard Bales, entitled *The Confederacy* and featuring music of the South between 1861 and 1865. To add picturesqueness, the entire concert was given by candle and lantern light, as it would necessarily have been at the time the music was written.

INSPIRATION POINT, JULY 24-26

The Inspiration Point Opera Workshop, to which the four states immediately surrounding it give extensive support, was honored by the presence of the State Presidents of all four states during its Week-End observance. They were: Mrs. C. R. Ellsworth of Oklahoma, Mrs. O. H. Cunningham of Kansas, Mrs. Elmer Frazier of Arkansas and Mrs. Harry C. Spradling of Missouri.

A very special guest of the occasion was the Central Regional Vice President, Dr. Hazel Post Gillette of Fort Worth, Texas, who was assigned as National Representative. Miss Hattie May Butterfield of Fort Smith, Arkansas, National Choral Chairman, and Miss Hildegard Smith of the same city, Southwest District President, were other Federation dignitaries in attendance. There were likewise substantial delegations from the four states, including, since Inspiration Point

is primarily an Opera Workshop, Opera Chairmen from those states.

The Week-End served to launch a project for building a concrete, fireproof costume center, which is much needed by the camp. Miss Smith presented the plan, which will be known as "Operation 25," since it will be financed by the purchase of concrete building blocks at 25¢ each.

Socially and musically the Week-End program was delightful. It opened with a tea given by the Federated Choir of the First Presbyterian Church held at the home of the president, Mrs. Jay Russell. Since her house is a stone castle of ancient vintage, re-decorated and brought up to date, but furnished with priceless antiques, this event was especially interesting. Also it offered the group an opportunity to inspect Mrs. Russell's extensive collection of antique music boxes.

The Eureka Springs Music Club sponsored a dinner at Ozark Village on the opening evening, and here Dr. Gillette gave a stimulating address. A brief musical program by Miss Linda Bassett followed, and then the party moved on to the camp to attend performances of *Amahl and the Night Visitors*, and *The Prodigal Son*. On Saturday morning they saw an opera workshop in action at a rehearsal for *Carmen*. For the re-



Federation members gathered for the observance of Federation Day at the National Music Camp: I. to r., front row, Mrs. Charles F. Cain, National President Dougan, Mrs. E. Schreiber, Mrs. Allan Weir, Mrs. Glynn Rivers. Back row, I. to r.: Mrs. Edgar Johnson, Mrs. Gilbert Burrell, President of the Michigan Federation, and hostess of the occasion, and Mrs. Thomas Cannon.

mainder of the day there was more opera: *Bastien and Bastienne* and *Smoky Mountain*; *Carmen* in the evening, with Isaac Van Grove as guest conductor and original choreography by Juan Woodruff.

FEDERATION DAY AT INTERLOCHEN, AUGUST 8

The National Music Camp at Interlochen was fortunate in drawing as special guests the National President, Mrs. Ronald Arthur Dougan, and the Southeastern Regional Vice-President, Mrs. Clifton J. Muir, whose summer home is in Michigan. Also there were State Presidents and other officers from Michigan and neighbor states.

Two of the National Federation's four scholarship winners at Interlochen, Suzanne Fry, cellist, of Lincoln, Nebraska, and Carol Snodgrass, flutist of Fort Worth, Texas, performed on the special program given in honor of the visitors. Miss Fry presenting Saint-Saens' *The Swan*, while Miss Snodgrass was a member of the woodwind quintet which played the Beethoven Quintet, Opus 71. Several other program participants were holders of scholarships from State Federations.

After the instrumental program, a preview of the Don Gillis opera with band accompaniment, *Pep Rally*, which was to be world-premiered at Interlochen August 15, was enjoyed.

Mrs. Dougan, who has several times previously visited the National Music Camp, complimented the work that is done there, calling Interlochen "one of the most important places in the United States, whose musical influence extends to all parts of the country." "The National Federation believes in the National Music Camp and in Dr. Maddy," she said. "We have lent our support by giving scholarships and by backing Dr. Maddy's project of sending the National High School Orchestra to Iron Curtain countries in a 'youth to youth' cultural exchange. We will continue to back Dr. Maddy in this wonderful venture."

THE PENINSULA MUSIC FESTIVAL, AUGUST 9-11

For three full days Federation members enjoyed the hospitality of the Peninsula Music Festival during the second annual Federation Week-End at the Wisconsin resort. Perfect weather was one of the factors that made the Week-End an unqualified success.

Principal guest of honor was, of course, National President Dougan, who was responsible for the initial Peninsula Week-End in 1956. She was accompanied by her husband, who took an active part in the ceremonies. Another very welcome guest was Dr. Rudolph Ganz, for whom the slogan might well be coined "Life Begins at eighty." Others prominent at the event were Mrs. A. A. Mellentine, president of the Wisconsin Federation, and Dr. and Mrs. Edward Mead of Oxford, Ohio, and there was a large Federation delegation. Dr. Thor Johnson, conductor of the Festival, was, of course, much in evidence and provided music of a most inspiring character.

As a gesture to the organization, Dr. Johnson had chosen as artists for the Friday evening concert Mary Sauer and Jocelyn Chase, both pianists, of Kenosha, and Margaret Lukaschewski, soprano, of Milwaukee. The three had been State and District finalists in Federation competitions, and Miss Sauer was also one of the four finalists in New York in the Federation-sponsored Steinway Centennial competition. Their respective performances fully justified Dr. Johnson's judgment in selecting them as soloists. The concert was given in an unusually beautiful setting, The Clearing, at Ellison Bay, a school of the arts and humanities founded by the late Jens Jensen, landscape architect, whose artistic genius had obviously found expression in the charm of both house and grounds.

A reception on the terrace concluded an enjoyable evening. A cruise on Green Bay initiated the Saturday program, followed by a luncheon at Ephraim, where Dr. Johnson addressed the group. He

centered his talk about a significant new phase of international relations, the exchange of music and musical organizations, enlivening it by anecdotes about his experiences while touring the Orient with the Symphony of the Air and visiting Iceland as a guest conductor.

The opening concert of the Peninsula Festival on Saturday evening introduced the guests to the Peninsula Festival's unique chamber symphony orchestra, conducted by Dr. Johnson, with the Beaux Arts Trio of New York as assisting artists. Mr. and Mrs. Dougan were honor guests on Sunday noon at luncheon at The Meadows, with Mrs. Dougan speaking briefly, but challengingly, about the Federation's obligation to young musicians and to such institutions as the Peninsula Music Festival. The second concert in the Festival series, Sunday afternoon, brought the Week-End to a close. This was highlighted by the presentation of *Divertimento Burlesca* by Benjamin Lees, which had been commissioned by Dr. Johnson for the Festival. Lillian Chookasian, contralto, of Chicago was the soloist.

OGLEBAY PARK'S FOURTH MID-WEEK, AUGUST 27-28

Accent on opera marked the fourth annual Federation Mid-Week at Oglebay Park, Wheeling, West Virginia. Moving spirit behind the affair was Mrs. Brooks B. Evans, National Board member from West Virginia, with Miss Jeanette C. Sayre, West Virginia State President, as an able first lieutenant. National Federation guests were Mrs. Maurice Honigman of North Carolina, Chairman of the Federation's Foundation for the Advancement of Music, and Mrs. Robert M. Fisher, Summer Scholarships Chairman, who was accompanied by Mrs. Lewis E. Young, president of the Pennsylvania Federation.

Highlight was a Capitol District dinner with Mrs. Harold Nesbitt of Maryland, Capitol District President, presiding, followed by attendance at a performance

(Continued on page 25)

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of Puccini's *La Bohème* in the Oglebay Park Outdoor Theatre, in which all the Federation scholarship winners took part. They were: Margo Parrish, Washington, D. C.; Bette Benjamin, Huntington, West Virginia; Ruth Moore, Baltimore; Carmine Fiorito, New York City, and Ross Carl Reismuller of Dayton, Ohio, the last named training to be an opera coach.

A meeting of the West Virginia Federation was held Wednesday morning and a West Virginia luncheon at noon. Here the honor guests, in addition to the Federation representatives, were Boris Goldovsky, director of the Oglebay Institute Opera Workshop; Henry S. Schrader, president of the Institute; Edwin M. Steckel, its executive director; Leonard W. Treash, associate director of the Opera Workshop, who is a former Federation Young Artist Award

winner, and Mme. Gurle Louise Correa, president of the Washington, D. C., Opera Guild, the Federation's Opera Chairman for the District of Columbia. The musical program was presented by the Moundsville Opus Music Club, one of the newest clubs in the West Virginia Federation. Then the Federation scholarship winners were introduced by Mrs. Evans and National Federation Certificates presented to them, accompanied by a very effective speech about the Federation program.

Mrs. Honigman, chief speaker at the luncheon, said in part: "The Federation has served humanity and advanced culture in its 60 years of existence. It has given hundreds of thousands of dollars for aid to artists; it has helped over twenty singers to invade successfully the opera field; it has given 41 scholarships this year to summer music camps

alone. The Federation strives to teach and tell what music is and does, and also the beauty and value of music."

Mrs. Honigman also said that it is the mission of the Federation to demonstrate the power of music in helping to achieve peace. "The music of America," she said, "should be an agency for the betterment of mankind, it should become the hope of the world. For music strengthens world peace."

Wednesday evening was spent at the Folk Dance Camp, where Hawaiian Night was being observed, with costumes and refreshments in keeping.

The Mid-Week was made particularly significant by the completion of the first unit of Wilson Lodge, which offered luxurious accommodations to the visitors. Next year the dining room facilities of the lodge will be completed.

(Continued on page 45)

The Federation Carries out the Largest Summer Scholarship Program in History

Forty-one Young Musicians in Camps from Coast Enjoyed Scholarships in 1957

ON the rocky coast of Maine, on the slopes of the Rockies or the shores of tree-bordered lakes in the north, south, east, middle west, and west, summer scholarship winners, this season's protégés of the National Federation of Music Clubs, have been helping to make musical history on the student level.

Some have coaxed harmonies from piano or organ; others have drawn bows across a variety of stringed instruments, have evoked relatively gentle tones from flutes and woodwinds, more resounding ones from brass or percussion. Others, seeking a shady nook, have set down their ideas on music paper with future symphonies or operas in mind, and still others, in opera workshops, have practiced arias indefatigably, or under skilled direction have begun to master the intricacies of stage direction.

There were 41 scholarship winners in all: 12 string players, three flutists, an oboist, a clarinetist, an organist, a pianist, five brass ensemble players, two composers, a future opera coach, and 11 singers, 12 of whom are definitely interested in an opera career. They represented 22 states and the widest geographical distribution that has ever characterized the Federation's summer scholarships. Several were at camps where Federation Week-ends are customarily held, and when it was feasible for them to do so, they performed for the Week-End guests.

NINE SCHOLARSHIPS AT CHAUTAUQUA

The largest number of scholarships went to the Chautauqua Institution, where the 13th annual Chautauqua Week-End was held this summer. Four were in the Federation's traditional Chautauqua categories: organ, piano, voice and strings. The remaining five were partial scholarships, given to players of brass instruments to assist Chautauqua in developing the new brass ensemble which has been established this year.

Sylvia Friederich, soprano, the Chautauqua voice winner, although only 18 years old, can already boast of substantial musical attainments. She is an undergraduate of the Eastman School of Music, is both a church and a synagogue singer, has appeared on radio and television, and as soloist with the Rochester Pops Orchestra and the Bach Chorus of the Rochester Oratorio Society. At Chautauqua she has sung in opera and as soloist with the Chautauqua Chorus in Verdi's *Requiem*. This summer she has been studying with Julius Huehn.

Kenneth Goldsmith of Greenville, Pa., the violin winner, is a graduate of the Federation's Junior Festivals, where he won high rating. During his senior year in high school he held first chair in the violin section of the Pennsylvania All-State Orchestra. He studies violin at Wayne University with Mischa Mischakoff, who was also his teacher at Chautauqua.

Robert Plimpton, organist, also comes from Pennsylvania. Although still in the teenage bracket, he has made quite a reputation in his home city, Titusville, and glowing reports come of his progress at Chautauqua, where he has been a pupil of Robert Woodside.

As for Robert Spillman of Berea, Kentucky, the pianist, he has made himself useful this summer by accompanying for Julius Huehn, head of the Chautauqua Opera Department, when he was not pursuing his piano studies with James Friskin. He holds a

Bachelor of Music degree from the Eastman School and is returning this fall to do post-graduate work.

The brass ensemble players who received partial scholarships, and who are said to have made excellent use of their time, were Betty Breeland of McCook, Nebraska; John Charles Duffy of Akron, Ohio; Joy Durschnitt of Bexley, Ohio; Larry Sutherland of Abilene, Texas, and Jack McKie of Lincoln, Nebraska.

AT THE BERKSHIRE MUSIC CENTER

Perhaps the best evidence the Federation has as to how its scholarship students reacted to the privilege which came to them at the Berkshire Music Center is contained in the description written by the editor of *Music Clubs Magazine*, Edith Behrens, who on a visit to the Center, located at Lenox, Mass., had an opportunity to visit the seven quartered there.

We quote from her: There were seven of these who had the opportunity to work under such great conductors as Leonard Bernstein, Richard Burgin and Pierre Monteux. We saw them all, and even watched several of them at rehearsal. Of each one, we asked the same question: "What was the high point of your six weeks at Tanglewood?" Their answers give a little idea of what such musical contacts mean to sensitive young musicians like these.

Said Phil Feinsilver, violinist, of Larchmont, N. Y.: "I played with the best orchestra I've ever played with. It's given me a new point of view, and a new set of musical standards. I'm anxious to start working at my instrument again, because now I've a new appreciation of proper performance."

Larry Hurst, double bass player, of Norfolk, Virginia, played

Some of Our Many Federation Scholarship Winners



National President Dougan is pictured with three of the nine Chautauqua Scholarship winners and with Mrs. Robert M. Fisher, Summer Scholarships Chairman. Left to right are: Mrs. Dougan; Kenneth Goldsmith, violinist; Sylvia Friederich, mezzo soprano; Robert Spillman, pianist, and Mrs. Fisher. The remaining winners, unavailable for photographs, are referred to in the scholarship story.



Richard Amster, cellist, attended Meadowmount Camp in New York State this summer as one of the Federation's several string scholarship winners. Richard, 15 years old, comes from Jackson Heights, Long Island, N. Y.



Those who attended the Inspiration Point Mid-Week were privileged to hear the three National Scholarship winners sent there this summer. Pictured left to right, with Dr. Hazel Post Gillette, Central Regional Vice President, and Miss Leta Mae Smith, Chairman of the Mid-Week, they are: Rosalie Devor, Americus, Kansas; William Ledbetter, Pittsburg, Kansas; Dr. Gillette, Jerry Smith, Hobart, Oklahoma, and Miss Smith.



Beverly Shores of Cheyenne, Wyoming, and Colorado, and John Korman of Los Angeles, both violinists, who were the Federation's 1957 winners at Aspen Institute, both experienced and highly talented. Federation visitors at the Aspen Mid-Week had an opportunity to meet both of them.



Six of the seven National Scholarship winners at Berkshire Music Center: l. to r., standing, Lawrence Hurst, Norfolk, Va.; Philip Feinsilver, Larchmont, N. Y.; Philip Koonce, Little Rock, Arkansas; Chester Wood, Port Orchard, Washington. Seated, l., John Perris, New York City; r., Elinor Preble, Denver. Homer Lee, clarinetist, is missing from the picture.

with the bass section of the student orchestra, and felt that a performance of the Beethoven Sixth Symphony under Seymour Lipkin was a high point. "But the thing I will remember most," he said, "was watching Richard Burgin in a Bach discussion with Isaac Stern. Stern played the Bach *Chaconne* for us, and Burgin was a sort of moderator of the discussion about it. I think Stern learned a lot from the discussion, too."

Chester Wood, cellist, of Seattle, Washington, echoed the veneration for Burgin. "Burgin inspired me more than any person I've ever been around," he commented. "He makes you come alive in his class. No one has given me such a spark as he."

Playing a Brahms symphony under Pierre Monteux was the high point for Phil Koonce, an oboist of Little Rock, Arkansas. "I have no way to tell you," he smiled, "I can only say that he is the conductor for me."

John Perris, flutist, of New York City, and Elinor Preble, flutist, of Denver, Colorado, both worked with the Boston Symphony's talented solo flutist, Mrs.

Doriot Anthony Dwyer, and said they had become better Bach players as the result of just listening to her. "After this, I went home and practiced five hours a day," said Miss Preble. "The great pleasure of this place is that you can always find someone willing to play with you. They never get tired of reading, and I never get tired of trying out new works. I hope you'll thank whoever is responsible for my scholarship here—it's been wonderful."

Homer Lee, 19-year-old clarinetist, of San Francisco, a winter student at the Curtis Institute in Philadelphia, says "It's a great musical environment. I've never lived music 24 hours a day before."

It's a happy thought that when they get to middle age and old age, these young people will still remember vividly this "great musical environment." This is something that is with them for life. And so is their gratitude to the Federation.

COMPOSITION SCHOLARSHIPS

The Federation awarded two composition scholarships this summer, the traditional Charles

Ives Scholarship at Indian Hill Music Workshop in the Berkshires, and a new scholarship, which will become annual, at the Junior Composers Camp in Lyndon, Vermont. Both winners are in the teen-age category, and both already have exceptional achievements in the field of composition to their credit.

AT INDIAN HILL

Franklyn Fanning, Jr., of Dayton, Ohio, who is the youngest composer within the memory of this writer to have held the Indian Hill Scholarship, and who just qualified, by reason of age, for a scholarship open to composers from 16 to 18, had already written a concerto, which he had orchestrated, before going to Indian Hill. This summer, with the beautiful Berkshire Hills as his inspirational background, he has written his first symphony. He is studying with Seymour Lipkin, concert pianist and soloist with the Boston Symphony and other leading orchestras. Although composition occupies most of his time, Franklyn takes part in other camp activities. He plays the piano with chamber music ensembles, accompanies the modern dance group, and like his fellow scholarship winner at Indian Hill, Bruce Freeman, of Tulsa, Oklahoma, belongs to the 35-member madrigal group which sings liturgical and secular music of the early Renaissance period. Bruce, who holds the Francis Rogers vocal scholarship, has two private lessons weekly with Mordecai Bauman, founder and director of Indian Hill. Also, as is appropriate for a voice student with the possibility of an opera career in view, he has been taking speech and dramatic lessons, and has appeared in a camp production of Gilbert and Sullivan's *Trial by Jury*.

AT THE JUNIOR CONSERVATORY CAMP

The new composition scholarship at the Junior Conservatory Camp in Lyndon, Vermont, is held by Ruth Young, the 18-year-old Baltimore girl whose *Christmas Roundelay*, presented at the Mi-

Additional Winners of Summer Scholarships



Interlochen Scholarship Winners. Left, three of the summer scholarship students sent to the National Music Camp: seated, Margaret Schultz, cellist, Evanston, Ill.; standing, left, Thomas Parmeter, violinist, Huron, S. D.; right, Suzanne Fry, cellist, Lincoln, Nebraska. At right, Carol Snodgrass, Fort Worth, Texas, flutist, also an Interlochen scholarship winner.



National President Dougan presents a check for a Chatham College Scholarship to Mrs. David V. Murdoch.



Mrs. Clifton J. Muir, Southeastern Regional Vice President, Barbara Shook of Idaho, violinist and National Scholarship winner, and Mrs. Maurice Honigman, former Southeastern Regional Vice President, are pictured, l. to r., at Transylvania Music Camp.

ami convention, won such acclaim that the Shawnee Press agreed to publish it, and hundreds of copies were sold. Needless to say, in the invigorating Vermont air Ruth has made splendid progress, and new compositions from her talented pen are anticipated this winter.

CHATHAM COLLEGE SCHOLARSHIPS

This year the National Federation presented a scholarship to Chatham College for Women in Pittsburgh, which operates a highly successful summer opera school, in acknowledgment of the generosity of the college in offering scholarships biennially since 1951 to a student from each state and the District of Columbia who are interested in opera, with the winners chosen during the Biennial Student Auditions.

Although the customary number was offered this year, for family and other reasons only six were listed as scholarship winners, a somewhat smaller number than in other years. They were Larry J. James, Mt. Sterling, Kentucky; Robert Womac, Nashville, Tennessee; Fulton Gallagher, Apollo, Pa.; Louise

Southwick, Tucson, Arizona; Loretta Marriott, Shawnee, Oklahoma, and Sue Ann Baxter of Atlanta, Georgia. In a picturesque suburb of Pittsburgh, they have this summer been receiving voice and opera training, to their great profit.

OPERA SCHOLARSHIPS AT OGLEBAY PARK

Spurred on by the offer of Boris Goldovsky, director of the Oglebay Park Opera Workshop, of \$1,000 to be applied to scholarships, the Southeastern Region campaigned energetically, and this year sent five scholarship students to Oglebay, instead of the customary single one. One of the winners, Carl Reimuller of Dayton, Ohio, a student at Oberlin University, is training for an opera coach. Four are vocalists: Mrs. Bette Benjamin of Huntington, West Virginia; Mrs. Ruth Moore of Baltimore, Maryland; Margo Parrish of Washington, D. C., and Carmine Fiorito of New York. One of the best known opera workshops in the country, during its brief season Oglebay Park gives its students exceptionally valuable experience.

OPERA, ALSO, AT INSPIRATION POINT

At Inspiration Point in Eureka Springs, Arkansas, the unique opera workshop which is a project of four state Federations: Kansas, Arkansas, Oklahoma and Missouri, has had two Federation scholarship students: William Ledbetter of Pittsburg, Kansas, and Jerry F. Smith of Norman, Oklahoma, who have participated actively in the opera productions given at the camp.

AT TRANSYLVANIA

The Transylvania Music Camp at Brevard, North Carolina, which is headed by Dr. James Christian Pfahl, son of the Federation's beloved Chaplain, Mrs. J. Kenneth Pfahl, has long been on the Federation scholarship list, and its former Mid-Weeks—this year a Week End—have been among the most delightful of the Federation's summer events. However, because the Southeastern Region has in effect "adopted" Transylvania, and many states and clubs in that region give scholarships there, the Federation presented a single National scholarship. This is the Linda Honigman Scholarship, named for a past vice president of the Southeastern Region, who during her term of office was active in support of Transylvania. The winner was Barbara Shook, a violinist, the 1956 Stillman Kelley Scholarship winner, who comes from Boise, Idaho. Barbara needs no introduction to Federation audiences, as her superb solo performance at the spring Biennial Convention in Columbus, Ohio, established her without question as the possessor of a rare talent.

Credit for examining the credentials of applicants and awarding the majority of the summer scholarships, with the assistance of a committee representing the four regions of the Federation, belongs to Dr. Merle Montgomery, music editor of the Oxford Press, who retired from the Summer Scholarship Chairmanship at the recent Biennial. She is succeeded by Mrs. Robert M. Fisher, past



Oglebay Park Scholarship Winners: L. to r., Carl Ross Reismuller, Dayton, Ohio, who is studying to be an opera coach; Ruth Moore, Baltimore; Margo Parrish, Washington, D. C.; Bette Benjamin, Huntington, W. Va., and Carmine John Fiorito, N. Y. C., vocalists.

president of the Pennsylvania Federation, chairman of the Biennial Program Committee, and one of the organization's acknowledged stalwarts, so that an active and effective program is to be anticipated during the current biennium.

AT KNEISEL HALL

A stone's throw from lovely Penobscot Bay at Blue Hill, one of Maine's most attractive summer settlements, Gilda Muhlbauer, a violinist, who at 20 was finalist in the 1955 Young Artist Auditions of the Federation, who was a winner of the Jacques Thibaud-Marguerite Long International Violin-Piano Competition and has had a successful tour in Germany, is continuing her studies with Joseph Fuchs. Gilda is attending the Yale School of Music, where Mr. Fuchs is also her teacher, and is a member of the New Haven Symphony Orchestra.

Kneisel Hall, established by the founder of the Kneisel Quartet and specializing in chamber music, is carried on by Marianne Kneisel. Two scholarships were offered there this summer. The other winner was Michon de Villier of Austin, Minnesota, a violinist, who for family reasons was unable to accept.

STRING SCHOLARSHIPS AT ASPEN INSTITUTE

Aspen Institute at Aspen, Colorado, where the Federation customarily grants scholarships, drew two very talented winners. They were Beverly Shores of Fort Collins, Colorado, and John Korman of Los Angeles, California, both violinists. Mr. Korman, a student at the University of Southern California, made his solo debut with orchestra at 11, and has consistently appeared with West Coast orchestras since that time. At Aspen he has been studying with Endie Shapiro, a one-time Federation Young Artist winner, who is a member of the Aspen faculty.

Miss Shores, who was one of the Federation's past winners of a three-year string scholarship at the Peabody Conservatory of Mu-

sic, went to Aspen this summer after receiving a Bachelor of Music degree from Colorado State University. At Aspen she is studying with Roman Tottenberg.

A MEADOWMOUNT SCHOLARSHIP STUDENT

This year the Federation voted to give a scholarship annually to Meadowmount Camp in New York State. First winner was a New York boy, Richard Amster, cellist, of Jackson Heights, Long Island, Richard, 15 years old, who in spite of his youth has already held a scholarship from the New York Philharmonic Symphony Society and from the Chatham Square Music School in New York City, is a student of Leonard Rose, formerly first cellist of the Philharmonic, now a member of the faculty of the Juilliard School of Music. He has already had two appearances as soloist with a symphony orchestra: in Town Hall, New York City and at an open air concert on East River Drive, New York. His teacher reports that Richard is making excellent use of his time at Meadowmount.

THE INTERLOCHEN SCHOLARSHIPS

The Federation has probably given scholarships at the National Music Camp at Interlochen longer than at any other summer camp in the United States. It sent four talented students to Dr. Joseph Maddy, president and director of the camp, this summer. They were Margaret Shultz, cellist, from Evanston, Illinois; Thomas Parmeter, violinist, of Huron, South Dakota, and Suzanne Fry and Carol Snodgrass, flutists, from Lincoln, Nebraska, and Fort Worth, Texas, respectively.

Miss Shultz, Miss Fry and Mr. Parmeter, all in the teen-age category, have played with their respective high school orchestras, and Miss Shultz also with the Youth Orchestra of Greater Chicago under the baton of the Chicago Symphony Orchestra's conductor, Desire Dufau. Miss Snodgrass has been equally active in her native Texas, and has shown

(Continued on page 32)

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Some Vocalists Skip the Fundamentals

By ARTHUR JEFFRIES

Choir soloists sometimes are frustrating! There are people who are blessed with intelligence, who use excellent judgment and common sense in all things—except when they sing! To produce any results, it is necessary first to remember the fundamentals, and secondly to apply and obey them at every point.

What constitutes the basic fundamentals? Let us attempt to compile a useful list. First, there can be no message without diction! Therefore clear enunciation must head the list as an essential. The one outstanding error committed by most singers is failure to sing the final consonant. Above all, in improving diction, sing word-endings. A word of caution here: hold the vowel for its full tone-value, but then sing the final consonant distinctly.

Frequent questioning has proved that choir singers do know, but ignore, forget and disregard phrases and other essentials.

We might enter the field of musical qualities for one obvious requisite: on every word and in every phrase, the singer must always sing in his best tone, though perhaps widely varied in color, power and intensity. The two requisites of diction and tone are the very structure of vocal music, the framework upon which we build as much or as little else as our knowledge and diligence can contribute.

The next most common error is paying little or no attention to logical breathing places. It is very distracting when a singer utters phrases such as, "The Lord is (breath) my Shepherd, I (breath) shall not want. He (breath) maketh me to (breath), etc." Yet it is heard commonly! In general, breaths should be taken at the same punctuation marks at which any pause would occur, if the sentence were spoken. Because singing requires far slower delivery of words than when speaking, the singer must "phrase" (take breaths) at

more frequent intervals than he would in conversation. Every period calls for a breath stop. Most commas demand a greater or a lesser "break"—at least the pronounced implication of a stop. Breaths may not be taken within a closely-combined group of words, such as between an adjective and the noun, within a compound verb combination or between a verb and its adverb. Perhaps it should be mentioned, (for actually we have heard it done!)—a breath may never be taken in the middle of a word!

Certainly it is fundamental that singers observe the length of a note as it is printed. Learn to "count beats," and never be ashamed of it! Some singers, being carried away with the flow of a melodious anthem which they are practicing, are known to leap across a measure or two of silence (during an interlude of accompaniment), into the next vocal measure, without pause. Singers must notice and observe rests and periods of vocal silence, whether for part of one beat, or several measures.

Expression requires some semblance of accent or stress. It is hardly possible to print an accent mark over every syllable which is customarily stressed, but what the singer would ordinarily accent in speech he must more consciously stress in song. Two methods of emphasis are used: an increase of volume (louder), and a slight stretching of the duration (longer). When applied together, in combination, great emphasis is delivered on the word which is to be made prominent.

We would not attempt to include all the fundamentals of expression or interpretation in a short list, but one final item is the climax. Practically every vocal composition contains a climax, and perhaps several lesser ones. It may be of any type, from a prayerful quiet to a glorious expression of praise. Each must be treated differently,

but the manner of approach and of projecting the climax itself should reflect its significance. If it calls for a majestic, victorious exhilaration, use some ritard in approaching the word, then sustain the word with ample duration, in full, impressive power.

Intelligent delivery, expression and interpretation are impossible without full use of these fundamentals. Where the shoe fits, put in on!

Mr. Jeffries, who contributed this article for our Sacred Music page is Minister of Music of the First Methodist Church of Bradenton, Florida. In addition to his conductorial duties he is a famous teacher of singing.

THE FEDERATION'S SUMMER SCHOLARSHIPS

(Continued from page 31)

an unusual interest in all-around musical education during her summer at Interlochen, having begun the study of the harp and taken organ and theory lessons, as well as participating in the camp's various wind ensembles. She also has played with the Honors Band, made up of the best players on the campus.

Mr. Parmeter has played in the camp orchestra and also its string orchestra, has been a member of the choir, and, like Miss Snodgrass, has taken theory lessons. He appeared in the world premiere of Don Gillis's opera *Pep Rally*, and in Berlioz's *Requiem* and Hanson's *Ode to Democracy*.

Miss Shultz has chalked up a particularly brilliant record, having won in a Concerto event; participated in five student recitals, of which two were honor recitals, and played with the camp orchestra, the string orchestra and the various string ensembles. Miss Fry has departed from the norm in studying conducting, as well as playing with the general orchestra and the string orchestra and taking cello lessons.

FROM THE REVIEWING STAND

(Continued from page 15)

volume. He is channeled by audience, by the orchestra, by the composer, by school boards and all the forces of a community that can make his life miserable or ecstatic. His problems, his glories and his idiosyncrasies are revealed in detail 29 times over, as Miss Stoddard tells the life stories of the leaders of our so-called "major" orchestras and four "conductors at large." From Abravanel to Bruno Walter, these men are shown to be more human than divine, yet possessed of that illusive something that stamps leaders. Miss Stoddard writes easily, chattily and informatively. One can hardly fail to know conductors from coast to coast and in between, after dipping into their individual stories. In fact, this may well be a definitive directory of the baton men, for in a section called *Thumbnail Sketches*, more than 400 conductors are dossiered in abbreviated form. Miss Stoddard is associate editor of *International Musician*, and many of the sketches have appeared in its pages.

*

ANOTHER BOOK REVIEW

By EDITH BEHRENS

Opera Caravan, Adventures of the Metropolitan Opera Company on Tour by Quaintance Eaton. Foreword by Rudolf Bing. Pp. 400. Farrar, Straus and Cudahy. \$7.00.

OUR own Chairman of Opera, the dynamic Quaintance Eaton, has put 64 years of the Metropolitan Opera on tour into a fascinating book. Beginning with its first season in 1883, and continuing to the present she has recounted the excitement, the back stage anecdotes, the musical history of the Met's triumphal tours in 54 cities. She recreates brilliant opening nights of the past, memorable performances of great singers who have passed into history. The reader goes along on the special trains, sharing these musical safaris.

Miss Eaton has apparently visited every city in which the Metropolitan has ever appeared. She has read 64 years of newspaper reviews and feature stories about the stars. She has talked with many officials who worked locally in each city. She has amassed enough anecdotal material about the great artists who took part in these tours to provide amusing dinner-time conversation for the next fifty years. She has also managed to put a lot of otherwise dry statistics and essential facts into a fast moving and entertaining piece of writing. A 200-page appendix lists all tours and all casts, from the Met's first foray to June 2, 1956, painstakingly assembled from the archives of the nation.

THE PERPETUUM MOBILE AUTHOR

The author of *Perpetuum Mobile*, concluded in the next column, knows whereof she speaks. She is the wife of Guy Fraser Harrison, conductor of the Oklahoma City Symphony, a widely known musician both on the concert stage and on the air.

SEPTEMBER, 1957

1957-1959

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PERPETUUM MOBILE

(Continued from page 11)

one's own home is one of the unalloyed pleasures of the conductor and his wife. The parties in our house at least are reduced to a simple formula, the guests chosen for pleasant company, and the only reciprocity the give and take of good conversation. This is compensatory for the 7 A.M. to 1 A.M. life, for the evenings when the wife has settled in her old plaid bathrobe for an evening of reading and her husband shows up from a late rehearsal with a visiting friend. (Note: change the bathrobe).

There is a fine freedom in writing of these qualities best suited to the wife of a conductor, when so few are applicable to this writer. The lot, unlike a policeman's, is a happy one. The rewards lie mainly in that one's husband's work is creative, imaginative, missionary, even dangerous! And to observe this from the safe vantage point of matrimony is prideful and exciting. You might try it sometime.

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The National Board Meets in Picturesque Albuquerque



Federation members visit the Santo Domingo Trading Post: L. to r. Mrs. A. E. Staub, chairman of the Board Meeting; Trader Fred, who manages the post; Mrs. Ronald A. Dougan, National President, in Indian costume; Mrs. C. Arthur Bullock, National Vice President, in the same; Mr. Dougan and Mrs. Sam Thompson, vice chairman of the Board Meeting.

A more picturesque setting could hardly have been chosen for the 1957 Board Meeting of the National Federation of Music Clubs than Albuquerque, New Mexico. From the Indian women selling baskets at the railroad station, to the colorful ceremonies which initiated Mrs. Ronald Arthur Dougan, National President, into the Jemez Indian Tribe; from the luncheon at La Placita in the historic "Old Town" to the post convention tours to Indian pueblos, the accent at all social and semi-social affairs was on the combined Indian and Spanish heritage which gives New Mexico its unique character.

Preceded by two days of Department and Committee meetings and a closed Board Meeting, as well as a Western Regional Conference, described in detail in the November issue, the combined sessions of Board and Council actually got under way Friday, August 24, and continued through August 25. Headquarters were at the Hilton Hotel, with occasional interludes for luncheons or other social events elsewhere.

THE OPENING LUNCHEON AND "MEET YOUR NEIGHBOR" DINNER

However, before the business

sessions of the entire group were actually called to order, the National President, Mrs. Ronald Arthur Dougan, delivered her keynote address at a luncheon on Wednesday, August 21, and there was a "Meet Your Neighbor" dinner Thursday evening, August 22, at which Dr. Edward Stein, Dean of Fine Arts of the University of New Mexico, was the speaker.

At the dinner, which honored the District and State Presidents Council, Mrs. Dougan was made an honorary member of the Jemez Tribe of Indians in picturesque ceremonies, and given the name of Bad o O, which means "flower design."

Mrs. Charles H. Pascoe was mistress of ceremonies at the luncheon.

In her luncheon address, which appears in detail elsewhere in this issue, Mrs. Dougan urged her Federation colleagues to "keep in step with the times," and outlined a program for the future which admirably fulfilled that admonition.

The Gallup Music Club and the Albuquerque Civic Chorus were co-hostesses of the dinner and Mrs. Violet Kastning and Mrs. Mary Pyle Ware, the respective presidents, brought greetings

from the groups. Mrs. A. E. Staub, official hostess of the Board Meeting, and Mrs. Sam Thompson of Wyoming, vice chairman of the event, also welcomed the guests.

The evening's entertainment was Indian in character, with an Indian princess, Phoebe Yazzi, performing on the accordion, and the Philip Whitecloud Indian Troupe giving typical Indian dances. This troupe, which has appeared on the Red Skelton and Horace Heidt television shows and performed for the King and Queen of Greece and the Duchess of Spain, is composed of Chief and Mrs. Whitecloud, and their five children.

Dr. Stein, the featured speaker at the dinner, had for his topic "American Music Today." He said that recently music, as a subject, has been accepted in the academic world on the same basis as English, history and the social sciences. He also stated music was important in the mediaeval times but between then and the turn of the century it got "sidetracked." He commended the Federation on its fine plans for the furtherance of American music and said that through the efforts of the organization, we are finally

"throwing off the yoke" of European culture and making one of our own. He recommended highly the summer season of opera in Santa Fe and read quotes from a journalist praising the efforts of that organization. Dr. Stein said that secondary schools should provide the same opportunities in music appreciation as in other courses of study.

A discussion of plans for the coming season followed.

AMERICAN MUSIC PLANS

The Federation will for the fourth successive year hold a "Parade of American Music" in February, 1958. The goal will be the presentation of at least 5,500 all-American programs during the month (one by each club in the Federation) and again there will be awards of merit for outstanding programs. A new category is added this year; music of or pertaining to the Pilgrims, honoring the arrival of the Mayflower 2nd.

Last year 12 governors proclaimed February American Music Month. It is anticipated that many more will follow suit in 1958. Again Mrs. Ada Holding Miller of Providence, a past National President, now Chairman of the Federation's Department of American Music, will be in charge.

A widespread program of education on worthwhile choral music will be carried forward by the Chairman of American Choral Music, Dr. Hattie May Butterfield of Fort Smith, Arkansas, through choral workshops, formation of new choral groups and the presentation of all-choral programs at State Conventions and other Federation meetings.

Mrs. Morton Hull Starr of Pewaukee, Wisconsin, Chairman of Folk Music Research in the American Music Department, will work through her various State Chairmen to collect, preserve, make available and encourage the use of folk dances and folk music of the various areas. She reported her attendance at and participation in the National Folk Music Festival in Oklahoma.

REPORTS OF THE OFFICERS

At the first open meeting of

SEPTEMBER, 1957



Mrs. A. E. Staub, New Mexico President and official Board Meeting hostess, National President Dougan and Mrs. Sam M. Thompson, vice chairman of the Board Meeting.

Board and Council, held Friday, August 23, Maurice Sanchez, City Commissioner of Albuquerque, brought official greetings, with Mrs. Dougan responding, and these were followed by greetings from Mrs. A. E. Staub, New Mexico State President and Chairman of the Board Meeting, and Mrs. Helen Crowe Snelling, Western Regional Vice President, with Mrs. C. Arthur Bullock, National Vice President, making the response.

Reports of officers, both elective and appointive, followed. Mrs. Dougan, the first to report, said in opening that Edwin Hughes, Executive Secretary of the National Music Council, had once commented to her on the "staggering program" of the Federation. "Why even in the summer," he said, "your organization has a tremendous amount to report for the National Music Council Bulletin, what with your long list of activities, your scholarships and awards, your Federation Week-Ends at music camps, your summer festivals, etc. It is unbelievable that you accomplish so much during what is *supposed* to be *recreation*."

Mrs. Dougan echoed these words, referring to the numerous

Week Ends which she herself has visited, or to which she had assigned other officers, and expressing her appreciation to all who helped to make them a success. She mentioned her own attendance at the Wisconsin Convention, which in accordance with her suggestion had been a "Workshop Conference." Other events at which she had been present were the annual meeting of the National Music Council; a meeting of the Committee on Music of UNESCO; a conference with a representative of the National Recreation Association with relation to the future of National Music Week; attendance at the Arkansas State Convention and the 50th anniversary of the Sheboygan, Wisconsin, Music Club; a Finance Conference, and the Chan-tauqua Week-End, Interlochen Federation Day and Peninsula Music Festival Week-End. She reported numerous other conferences with Federation officers and chairmen, and expressed appreciation for the loyal support that they all were giving to the Federation program. "The Federation is moving forward," she said.

In closing she quoted Oliver Wendell Holmes, who said, "—



At the "Meet Your Neighbor" dinner: l. to r., Mrs. R. E. Wendland, Chairman State and Dist. Pres. Council; Mrs. Violet Kastning, president Gallup, N. M., Music Club; Mrs. C. Arthur Bullock, Nat'l Vice President; Mrs. Mary Pyle Ware, president of the Albuquerque Civic Chorus.

and what is more important, moving forward together."

Mrs. Dougan then offered her recommendations, all of which were subsequently passed.

One of these was an all-out drive to increase membership in all divisions, Senior, Student and Junior, with major emphasis on Senior Clubs and Special Memberships. The net goal for 1958-1959 was set by the National President at an increase to 6,000 clubs.

Mrs. Dougan also recommended the creation of a Scholarship Board of nine, with the Student Adviser as Chairman, the other members to be the Junior Counselor, the Summer Scholarship Chairman; the Chairman of the recently established Committee for the Acceptance or Rejection of Scholarships, Awards and Contests; the Finance Chairman, the Chairman of the Foundation for the Advancement of Music; the Publicity Chairman, the Chairman of the Stillman Kelley Scholarship and the Marie Morrissey Keith Scholarship.

Also, on Presidential recommendation, it was voted to appoint a National Folk Music Archivist to set up and correlate National and State Music Archives within the Federation, under the direction of and in cooperation with the National Folk Music Chairman, the Junior Folk Music Chairman and the various State Chairmen of Folk Music, the purpose to be the collection, record-

ing and preservation of folk music. Later in the session Annabel Morris Buchanan, one of the country's leading folk music specialists, was appointed to this post.

It was also voted, on recommendation of the president, that the Federation take over the promotion of National Music Week, now 34 years old, with the assistance and cooperation (already proffered) of the American Music Conference, if plans for such promotion, assistance and cooperation are approved by a joint committee of both organizations at a meeting held in New York to explore and resolve the proposed project.

Mrs. Dougan asked a reaffirmation of support of Federation projects she had previously recommended. These included the holding of Workshops at all national meetings for the information and education of Federation members; and the promotion of opera, grassroots opera, and opera in English, inclusive of the granting of scholarships to opera-minded young singers, and also to those desiring to become opera coaches and conductors.

Mrs. Dougan likewise urged the continuance of the Parade of American Music, inaugurated in the administration of her predecessor, Mrs. Ada Holding Miller, which has now become, on Mrs. Dougan's recommendation, an annual event, as well as the Crusade for Strings, a permanent

feature of the Federation program, which has already appreciably increased the number of string players in the United States, and thus lessened the threat that in a decade or so symphony orchestras will find their string sections devastatingly depleted.

Mrs. Dougan recommended an enlarged youth program, which would include more scholarships, awards and auditions; a continuation of the Vocational Guidance program, which has meant that many young musicians have been able to find an outlet for their talents in other than opera or concert careers; a Planning Council, which would supplement the work of the Vocational Guidance Committee; active participation of Junior and Student Divisions in Senior Conventions; and a newly adopted plan for having Juniors formally graduate into the Student Division and Student members into the Senior Division.

She recommended also that the \$1,000 award to the American artist or groups of artists who accomplish most for American music outside the Continental United States, be continued. This project was initiated in 1956, and is already operative in 1957.

On motion of Mrs. Helen Crowe Snelling, Western Regional Vice President, it was voted that the Federation communicate with musical organizations going abroad, asking them to include American music on their programs, and advising them of the \$1,000 award for performance of American music overseas.

During the session, the President named a new Advisory Committee for the Legislative Department. Members are Mrs. Garland McNutt of Florida; Mrs. C. Henry Jaxtheimer of Pennsylvania, and Mrs. James L. McGinnis of Oregon.

REPORTS OF THE REGIONAL VICE PRESIDENTS

That the life of Regional Vice Presidents is a busy one was indicated by the reports of Mrs. Doris Allbee Humphrey of North Bergen, New Jersey, representing the Northeastern Region; Mrs.

Clifton J. Muir of Coral Gables, Florida, representing the Southeastern Region, Mrs. Hazel Post Gillette of Fort Worth, Texas, Central Regional Vice President, and Mrs. Helen Crowe Snelling, formerly of Seattle, currently of La Jolla, California, Western Regional Vice President.

Mrs. Humphrey, a new incumbent, chosen at the Biennial Convention in Ohio in the spring, had devoted her time largely to making direct contacts with the State Presidents in the Region, and in planning a Regional Workshop, to be held at Chautauqua in the summer. To this she hopes to attract an attendance from all states in the Region, but a particularly heavy one from the New England States, since she is planning a vigorous Extension program there during the year. Mrs. Humphrey represented the National President at the 50th anniversary observance of the MacDowell Colony on August 10 at Peterborough, New Hampshire.

A three-day Regional Conference for the Southeastern Region will be held March 19, 20 and 21 in Miami, Mrs. Muir announced. She reported that the Capitol District had raised a considerable part of the \$1,000 desired for scholarships at Oglebay Park Opera Workshop, Wheeling, West Virginia, to match a similar sum offered by Boris Goldovsky, head of the Opera Department there. Half the necessary sum has been raised for the Honigman Library which the Southeastern Region is building at Transylvania Music Camp.

Mrs. Muir urged raising additional sums for music camp scholarships in her Region, and pledged a special effort to cooperate with Music for the Blind Month, October 15 to November 15, which is carried forward by the Louis Braille Music Institute of America.

Mrs. Muir also reported attending a State Convention in North Carolina, where she addressed the Senior, Student and Junior Divisions, which were holding separate but concurrent conventions. She attended a Federation Week-End

at Transylvania Music Camp, Brevard, North Carolina, and the Federation Day observance at the National Music Camp in Interlochen, Michigan.

Mrs. Gillette had been National Representative at the Week-Ends at Inspiration Point, Arkansas, and Aspen Institute, Colorado, and also was present at the Arkansas State Convention. She will conduct a series of Workshops in Arkansas, Missouri and Kansas this fall. She is likewise setting up requirements for auditions to choose four soloists for a performance of the Beethoven Ninth Symphony by the Oklahoma City Symphony Orchestra under the baton of Guy Fraser Harrison. This is open to entrants from all states in the Central Region.

Mrs. Helen Crowe Snelling, Western Regional Vice President, did not present a formal report, since she was the prime mover with relation to the Western Regional Conference, held immediately prior to the Board Meeting, and so that highly successful conference, which will be covered in detail in the November issue, was in effect her report. Ten states re-

sponded to the roll call there, while 14 National Officers and Chairmen attended, she said. Mrs. Snelling was active, like her colleagues, in participation in summer events, but her great concentration during the 1956-1957 season was on the reactivation of the Nevada Federation, of which Glenn C. Terry, Music Supervisor at the Billingsley High School, is the new president.

The report of the Treasurer, Mrs. Frank H. Freeto of Pittsburg, Kansas, revealed an extraordinary amount of intensive and time-consuming work, and was received with much appreciation. Mrs. Fredrik Marin of East Lansing, Michigan, Recording Secretary, and Mrs. R. A. Herbruck of Dayton, Ohio, Corresponding Secretary, presented reports that were of necessity routine in character.

Mrs. Charles H. Pascoe of Tucson, Arizona, Chairman of the Past Presidents Assembly, urged that the chapters base their programs on "Friendship, Musicianship and Worship," with a generous amount of good citizenship thrown in. She reported seven



At the "Land of Enchantment" banquet: Mrs. Sam M. Thompson, vice chairman of the Bd. Meeting; Vernon Hammond, banquet speaker; National President Dougan and Mrs. Horace Poteet, president of SAI in Albuquerque.

chapters formed since May, 1957. Chapters are named elsewhere in this issue. Addition of these, and a new New Mexico chapter, she said, brought her within one of the goal of 300 which she had set at the beginning of her two years' service. Mrs. Pascoe urged that every chapter contribute at least \$10 biennially to the Young Artist Fund. She also announced that a special award of merit would be given to clubs which during the next two years reported paid-up dues from all their past presidents residing in the state; a second award to clubs whose chartered chapters contribute annually to the Artists Reserve Fund over and above dues.

Mrs. Arthur Wilkinson of Chicago, the Parliamentarian, gave nearly an hour's lively parliamentary drill, not only outlining the principles of correct parliamentary procedure, but also answering many questions and giving innumerable examples. Topics she dealt with included the correct methods of bringing a matter to the attention of a group, of speeding up action; of changing a vote after an initial decision had been made; of dissolving an assembly, etc. "Accent courtesy and justice to all," was one of the primary points she made. Also she admonished the group to rule by will of the majority, but not without having respect for the rights of the minority.

Mrs. R. E. Wendland, of Temple, Texas, Chairman of the District and State Presidents Council, announced a Biennial slogan for her group: "Increase membership in the Federation. Inform both new and old members about it. Inspire all whom the organization contacts to help make music a more vital part of the American way of life."

She urged that during vacation months, State Presidents conduct Workshops for the various Departments and Committees to familiarize their respective chairmen with the over-all Federation program and techniques.

Mrs. Paul Moss of Odessa, Texas, the Co-ordinator, reported on

and presented the State Presidents Manual for the 1957-1959 Biennium, covering the Departments of the National Federation, the plans of which she had assembled, compiled and processed.

THE FIESTA LUNCHEON

A "Fiesta" luncheon in the attractive La Placita in the "Old Town," the Spanish section of Albuquerque, where Spanish decorations prevailed, and where the menu consisted of choice Spanish dishes, was a gala interlude between morning and afternoon sessions. *A Simple Grace*, by Laura Howell Norden, was sung by Joan Roybal. Mrs. Helen Crowe Snelling, Western Regional Vice President, was mistress of ceremonies, and Mrs. E. R. Werner the hostess chairman. Magdalene Mauldin, vocalist, with Mrs. W. A. Warren, Sr., as accompanist, presented a delightful musical interlude. The honor guests were the Department and Committee Chairmen of the Federation, and also Miss Sigrid Holten, editor of the Woman's Page of the *Albuquerque Journal* and Mrs. Judy Nickells, Woman's Page editor of the *Albuquerque Tribune*.

A PUBLICITY WORKSHOP

A Publicity Workshop conducted by Mrs. Blant Burford, National Publicity Chairman, followed.

The principal speaker was Sancy Trimble, Chief of the Associated Press Bureau in Albuquerque. Mr. Trimble said that "re-education in music for American youth and adults is much needed," and he put it up squarely to the Federation to supply it. In his talk, the representative of the world's largest news service outlined some of the pitfalls into which any publicity chairman of a musical organization is likely to fall, and suggested how to avoid them.

"Don't assume the city editor or reporter of any newspaper you approach knows anything at all about music. Detail your story to him from the very beginning," he said.

"Take the same attitude about the general public. Don't assume

the reader knows any difference between Johann Sebastian Bach and Elvis Presley. Many of them don't!"

"Don't assume—and I am sure only a few of you do anything like this—that your musical program story is the most important thing in the newspaper that day, and so be disappointed if it doesn't draw first page or take up a large amount of space."

"Most important of all, don't be satisfied with what I would call a 'program listing' reporting of your event. Much more important than the selections presented or the name of the recitalist is the human interest side of the music and the musicians."

"Tell the editor—and the public—what the music means, how it was written, how it was played or sung, and by whom. Include anecdotes about the music—the things that will be of most interest to the people who know little or nothing about music, and the people who really would like to know more."

"You'll be surprised how interested the editor—and probably a good many of the readers, too—will be."

An additional speaker was Miss Quaintance Eaton of New York, a member of the Editorial Board of *Music Clubs Magazine*. She said the only thing wrong with the magazine is its "circulatory system"—that otherwise it is a wonderful publication. Discussion as to how to increase the circulations ensued.

Mrs. Dougan advocated an all-out goal of 10,000 circulation with a 60% increase in subscribers in all states and read the quota for each state.

PUBLICITY AWARDS

Mrs. Burford presented numerous publicity awards. Included was one to a descendant of the first publicity group in the United States.

This went to Raymond Nakai of Radio Station KCIS, Flagstaff, Arizona, for his broadcasts of news and music to the Navajo Indian reservation, with the presentation made by the National Presi-

dent. Names of others receiving awards will be announced in the November issue.

The report of the president of the Liberty District, presented by Mrs. James A. Aikens of Philadelphia, dealt primarily with the 1957 Young Artist and Student Auditions. Mrs. Aikens announced with pride that out of the five Young Artist winners two, Sylvia Rosenberg, violinist, now in Europe on a Fulbright scholarship, and Tana Bawden, pianist, were from the Liberty District—and that a singer from the district, Marjorie McClung, lyric soprano, also won through to the finals—an unusual record for a single District in an organization that has 11 of the geographical divisions.

Under the chairmanship of the Coordinator, Mrs. Paul Moss, of Odessa, Texas, a Workshop dealing with diversified activities of the Federation was conducted.

A JUNIOR DIVISION WORKSHOP

Activities of the Junior Division were the subject of a Workshop discussion on Saturday, August 24. Miss E. Marie Burdette of Winfield, Kansas, National Junior Counselor, presided, and outlined the various fields in which the Junior Division operates. Important among these are the Junior Festivals, attracting an enrollment of approximately 25,000 young musicians annually, instrumentalists and vocalists, and including a Junior Composition Contest which has resulted in the composition of rather exceptional works, suited to public performance, by composers from five years up. They also include formation of Junior choral and instrumental groups, music and folk dancing activities. The Junior Division, whose members range in age through 18 years, has between 2,000 and 3,000 individual clubs, publishes its own magazine, *Junior Keynotes*, and supports a variety of projects, including the Stillman Kelley scholarship, which rotates annually among the Federation's Regions so that there are always four recipients receiving tuition of \$250 a year—a total four-year scholarship of \$1,000

each. It also gives musical instruments and supplies to rural schools; exchanges musical reminiscences with Pen Pals from overseas, and has contributed for many years to the upkeep of Edward MacDowell's grave at the MacDowell Colony, Peterborough, New Hampshire.

These projects and objectives were outlined by the various Junior Chairmen. Mrs. Frank A. Vought of Paincourtville, Louisiana, the Junior Education Chairman, especially urged that Junior Clubs present a United Nations program in October; that they include Christmas carols on their December program, and that they participate in the Parade of American Music in February.

In addition to the token cash awards in the 1957-1958 Junior Composition contests—one given to composers through 11, the other to composers through 18 years—Miss Marjorie Trotter of Portland, Oregon, announced three special incentives for participation in the competition. A cash award of \$50 is given by Fred Waring for the best composition by composers winning a Superior rating in Junior contests. A youthful composer between 16 and 18 will be given a scholarship valued at \$650, covering room, board, tuition and private lessons, for a summer's study at Indian Hill Music Workshop in Stockbridge, Mass. Also a composer between 12 and 18 years of age will again receive a partial scholarship at the Junior Conservatory Camp, Manor Vail Estate, Lyndon, Vermont.

Mrs. Robert H. Ross of Hattiesburg, Miss., Chairman of the Junior Religious Education, outlined plans for increased activity in that field.

Formation of choirs and choruses in all Junior Clubs was urged by Mrs. Edward J. Colgan of Portland, Maine, Junior Choral Chairman.

Rules for using the Club Rating Sheet in order to receive proper credit for achievements and rules for making up the Junior Scrapbooks, for which there are Biennial awards, were outlined, the

former in behalf of Mrs. Harley King of Minot, North Dakota, the latter by Miss Leta Mae Smith of Lawton, Oklahoma, Junior Scrapbook Chairman.

FEDERATION FINANCES DISCUSSED

At a Finance Workshop conducted by Mrs. Robert W. Roberts of St. Petersburg, Florida, she asked that every club appoint a Memorial Gift Chairman to solicit gifts of \$100 each for the Federation's Endowment Fund. She also outlined the function of numerous funds. She urged the solicitation of tax free gifts from individuals, manufacturing and other business organizations.

"Let us not forget that the present needs of services through music to youth must be met and this can only be done through an increase in capital," she said.

"Have a penny jar on your kitchen or pantry shelf and when you return from shopping and have a few pennies drop them in," Mrs. Roberts suggested. "Bring these to the next convention and we will have a gala ceremony presenting them to our National Treasurer."

Participating in the Finance Workshop, Mrs. Maurice Honigman, Chairman of the Board of Trustees for the Foundation for the Advancement of Music, announced that three scholarships of \$500 each were awarded in 1957 from the Aime Gannett Fund, which is a part of the Foundation Fund. These, she said, went to Thomas Hutchings of Boise, Idaho; George Fortune, Jr., of Arlington, Virginia, and William Dustin of Antioch, Ohio. She also presented a new plan to build up the Fund, which includes Memorial Awards—minimum \$5.00 each.

Mrs. C. Arthur Bullock, Budget Chairman, on behalf of the Finance and Budget Committees, stressed the importance of additional revenues to support and carry forward the extensive program of the National Federation, which had been enthusiastically endorsed by the Board, but had

(Continued on page 42)

Announcing Our Young Composers Contest and Nadwornevny Winners



Robert Lombardo, winner in the Young Composers Contests in two successive years, 1956 and 1957.

YOUNG COMPOSERS CONTEST AWARD

Two brilliant young composers are announced by the Federation's Chairman of Young Composers Contests, Elliott Weisgarber, as first prize winners in Classes I and II in our 15th annual competition of this character.

They are Robert Lombardo of Hartford, Connecticut, who won the \$175 prize in Class I with his *Tre Lunde*, a Sonata for Flute, Viola and Contra Bass, and Jack Gottlieb of New Rochelle, New York, who was given a similar cash award in the second classification, a choral work, with *Quodlibet*, a group of children's songs with English text.

Mr. Gottlieb is also winner of the first Devora Nadwornevny scholarship in composition to be awarded by the Federation. This is a \$600 scholarship, payable in two annual installments of \$300 each, which honors a former Federation Young Artist winner, a mezzo soprano, now deceased, who was a staunch supporter of American composers and included American works, wherever possible, on her programs.

Neither is a stranger at winning awards. Indeed their exceptional achievements in the field of composition, as well as in other musical areas, reflects the high calibre of talent which our Young Composers Contest annually attracts.

Mr. Gottlieb, who is currently a student of Burrill Phillips at the School of Music of the University of Illinois in Urbana, graduated from Queens College, New York, in 1953 with an M. A. degree, from Brandeis University in 1955 with an M. F. A. degree, and expects to receive his Doctorate in Musical Arts in the spring of 1958 from the University of

Illinois. He is a member of Phi Beta Kappa.

Prior to attending the University of Illinois he numbered among his teachers Karl Rathaus, Irving Fine, Leonard Bernstein, Aaron Copland, Boris Blacher and Robert Palmer.

Mr. Lombardo is a graduate of Hartt College of Music, with a Bachelor of Music degree in composition in 1954 and a Master of Music degree in the same subject in 1955. His teachers there have been Arnold Franchetti and Isadore Freed. In the summer of 1956 he studied composition at the Berkshire Music Center with the distinguished Italian composer, Goffredo Petrassi. He leaves in September to continue his composition studies in Italy.

Mr. Lombardo was the winner of a first prize for a Sonata for Cello and Piano in the Federation's 1956 Young Composers Contest. In the same year he was awarded the Serge Koussavitzky prize, for a work entitled *Canzonetta and Scherzo for Two Flutes and Piano*. In June of 1957 he received a \$500 award in a contest sponsored by Broadcast Music, Inc.

In 1954 Mr. Gottlieb won a \$1,000 prize for a String Quartet, entered in the Student Composition Radio Awards Competition. This year he received an award from Ohio State University in its sixth annual Chamber Opera competition. During the past summer he has been assistant musical director of the Festival Music Theatre, Inc., in Fort Wayne, Indiana, in charge of all vocal music for such productions as *The King and I*, *Pajama Game* and *Wonderful Town*. He has previously been musical director for *Three Penny Opera* at the Community Arts Theatre in Champaign, Illinois; a

PATRONIZE THESE MERCHANTS

*They Are Contributing
Members of the Federation*

Arizona—Redewill Music Co., 222 West Washington, Phoenix

Colorado—Radio Station KFML, Lowell Switzer, Pres., 1440 S. Clermont, Denver

Florida—Victor Hallinger Music Store, 415 13th Street, West Bradenton

Georgia—William Munn, Atlanta Music Co., 60 Pryor Street, N. E., Atlanta

Illinois—Raymond Durham, Jr., Lyon & Healy, Inc., 243 S. Wabash Avenue, Chicago 4
R. C. Roling, Pres., The Rudolph Wurlitzer Co., 105 W. Adams Street, Chicago 3

North Dakota—A. J. Daveau, Daveau Music Co., Fargo
E. A. Grudeen, Northwest Piano Co., Minot

Ohio—C. E. Young, Lyon & Healy, Inc. Music Store, 59 E. Gay Street, Columbus

production of Benjamin Britten's *Barber's Opera* at the University of Illinois, and of *Tiger Rag*, the prize-winning play in the National Competition for the Festival of Contemporary Arts of the University of Illinois. He was also choreographer for the last-named production.

ATTENTION STATE PRESIDENTS, STUDENT ADVISERS, COMPOSITION AND AUDITIONS CHAIRMEN

Attention is again called to the fact that new rulings with relation to Student Scholarships and Awards were made at the Columbus Biennial in the spring. Heretofore these awards were available to anyone in the 16 to 25-year bracket who wished to enter the Student Auditions or Composition events. From this time on, these are available *only* to young people (16 to 25 years; veterans up to 28 years) who are members of the Federation. That means that all students entering the Biennial Student Auditions, the annual Keith, Peabody Conservatory and Centenary College Auditions, and the annual Young Composers Contests, must be members of the National Federation of Music Clubs in order to participate.

Student Individual Memberships are \$3.00 per annum; federated group membership 15c per capita with a minimum of \$3.00. Get in touch with Mrs. Charles A. Parder, National Student Adviser, to arrange for contestants to affiliate.



Jack Gottlieb, winner of a first prize in the 1957 Contest, and also of the Devora Nadwornevny Scholarship.

New Music and Intriguing Books on Musical Subjects

Reviewed by MARTHA GALT

BOOKS

IN two volumes entitled *Keyboard Harmony and Improvisation, Volumes I and II*, Maurice Lieberman of Brooklyn College has successfully and clearly encompassed the study of harmony. The books are attractively bound with black plastic spiral hinges and paper covers. Volume I treats triads, cadences, explains dominant seventh chords and their resolution, phrasing and a beginning of harmonization and transposition. Volume II takes it from there, and demonstrates secondary seventh chords, diminished seventh chords and improvisation and modulation, with copious illustrations, as well as exercises for the student. The author uses great simplicity of style and none of his explanations is too involved for the student to grasp. Each volume contains almost 200 pages, plus an appendix and a good index. W. W. Norton & Company are the publishers. \$3.95 per volume.

THE DANCE

A fascinating book on dancing is called *Introduction to the Morris Dances of England*, edited by Douglas Kennedy, and containing six dances from *The Morris Book* by the eminent English authority on folk music, Cecil J. Sharp. Some believe these dances to be of Moorish origin, and it is thought that Edward III introduced them first to the English people. They are quite rustic, and are danced to the accompaniment of ankle bells, which ring as each beat of the music is danced, a stick or handkerchief playing a part in the rhythm. The music and the steps are contained in this booklet, and should provide an interesting interlude for folk dancers. It is a publication of Novello and Company, Ltd.

OPERA

A very delightful one-act opera which may be added to the "available" list is entitled *The Interrupted Serenade*, with score by A. Louis Scarmolin. The composer needs no introduction as he is well known for compositions in every phase of music. The plot (with libretto by A. Rubega) centers around the eternal triangle, a jealous husband who suspects his wife of flirting with other young men; but the tables are turned when she enlists the aid of her brother. The three roles are sung by soprano, tenor and baritone, with a chorus of serenaders outside the window. The music is light and charmingly written. To secure permission for performance and necessary performance material, one must write the publisher, G. Ricordi & Company. The staging is not too elaborate and the

opera promises an evening's delightful entertainment.

TEACHING MUSIC TO SCHOOL CHILDREN

Each year it comes time for "back to school music," and since there is such a variety of material from which to choose, it is difficult to put it all in a nutshell. Needless to say, teachers who desire to keep up with the volume of material should be interested in examining some of it. *The Piano Way to Music*, published by Summy, is in three books—*Music Speller* for the young beginner and *Music Reader Volumes I and II*, which are progressively harder. The impressive trio of names editing these books will inspire interest, for they are by June Davison, Ardella Schaub and Dr. Leo Podolsky. From Carl Fischer, Inc., there is a book, *Chords in Action*, intended for either class or individual instruction, with which one may soon have the satisfaction of playing simple tunes with the accompaniment of chords of various kinds; *Play It Now* by Maxwell Eckstein follows the same pattern, only limiting the player to tonic, subdominant and dominant chords, and there are 24 melodies to learn! *Creating Music with Children* by Alice M. Snyder of San Francisco State College is very intriguing, as it sets forth the reasons for sharing and exploring music for the purpose of enriching a child's experience in living. It is copiously illustrated with pages of suggested music which should fascinate a good teacher. It is published by Mills Music, Inc. From the Cone-Royst Music Learning Aids come unique and fascinating charts for teaching not only piano playing, but also stringed instruments. *The Scale Chart Book (Play in All Keys)*, by Madeleine Carabé-Cone and Beatrice Royst, is a piano workbook with visual aid cut-outs which fit the keyboard and better enable a child to see what he is doing and why. One can even get a piano-foam practice mat, which helps get in practice silently, but gives splendid exercise for fingers. For strings, there are charts called *Fingerboard Ear-Training*, and one may study the violin, viola or cello in this manner. The child gets music paper for writing exercises, where the lines are made of extended rows of the letters indicating the name of the lines. It is all clever and ingenious and merits investigation. Incidentally, the Cone-Royst combination was given an Award of Merit for outstanding achievement in the National Federation of Music Clubs 1957 Crusade for Strings.

If you have already familiarized yourself with the teaching series of books compiled and edited by Alfred Mirovitch called *Command of the Keyboard*, you will

be interested in knowing of the two volumes, III and IV, which continue the progressive system worked out by the compiler. In helpful notes, one is told of the technical difficulties to be encountered in each short piece and how to practice to overcome these aspects. Heller, Hassler, Gretchaninoff and Czerny are a few of the composers whose little pieces are utilized. The aim is for better musicianship and surer techniques. Theodore Presser Company publishes these books. From G. Schirmer, Inc., *Melodious Scale Studies for the Piano* by A. Louis Scarmolin, while not a new book, may prove the most helpful one for learning scale fingering. There is a brief study in every major and minor key, in which the composer cleverly locates the position of the 4th finger, thereby solving some of the faulty scale fingering by a simple suggestion. Each little study is tuneful and easy to play, and one should know the scales quite well after going through these studies.

PIANO SOLOS

William L. Gillock contributes a very attractive collection of six little suites of varying lengths and content which he calls *Fairfare, Inventions* by Ross Lee Finney are rather intended for the pupil with "satisfactory curiosity" and the leaning for contemporary music. For the child who enjoys opera, Marie Westervelt has arranged a simplified version of *La Bohème* which has several suggestions as to its use, over and above playing it on the piano. All are about 3rd grade difficulty. For the boys who might not like sissy stuff, there is a great choice of pieces—*All Aboard the Iron Horse, or a Trip on the Train*, by Paul Sifler; *Ya Ho Ho* by Gladys F. Lawlor, a lively sailor's dance; *The Witches' Ride* by Sarah Louise Dittnerbauer, complete with glissandos, and *Four O'Clock* by A. Louis Scarmolin (for the real beginner). All are publications of Summy Publishing Company. From Theodore Presser Co., comes a refreshing touch of the modern trend in harmony—*Pagoda Land* by Elizabeth Oldenburg, a nice example of polytonality (two keys superimposed—C over A); and a whole series of pieces edited by Isadore Freed and written by contemporary composers for the early grades, each number's difficulty anticipated in a brief paragraph of description. They are excellent teaching pieces, and the roster from A to W (with Z names thus far), includes such distinguished names as Gardner Read with *Day's End*, Henry Cowell's *Bounce Dance*, Leo Kraft's *Perky Pete*, *Lyric Arabesque* by Normand Lockwood, and last but not least *Toccatina (The Wind)*.

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BIOGRAPHIES OF LIFE AND SPECIAL MEMBERS

(Continued from page 9)

executive and second vice president of the Missouri Federation of Music Clubs. She is now Special Member Chairman of the State and has served as vice president of the Western Region.

Helen Black is Business and Publicity Manager of the Denver Symphony Society. She is Drama and Music Critic of the *Rocky Mountain News* and the *Denver Times*. Among many projects, she helped to organize the University Civic Theatre and has been president of the Denver Community Players and the Denver Women's Press Club. She was chosen "Woman of the Year" in 1948 by the Business and Professional Women's Club of Denver and "Advertising Woman of the Year" in 1954.

Mr. William P. Rheuby of Wilmington, Delaware, is busy with the reactivation of the Delaware Federation of Music Clubs. He is now retired from a successful life in business, and is enjoying music in many forms, including his Hammond organ, which he plays and practices on at least an hour a day. His early music training was on the violin.

Courtland D. Barnes, Jr., of New York is a graduate of Yale. He once wrote a financial column for *Baron's Weekly*. He is chairman of the Friends of Music at Yale and is now chairman of the Board of Trustees of the Music Associates of Aspen Music School and Summer Festival of Aspen, Colorado.

Arlan R. Coolidge of Providence, Rhode Island, is a professor of music at Brown University and Chairman of the Department of Music. He has been an officer of the Rhode Island Federation of Music Clubs and is vice president of the Rhode Island Symphony Orchestra. Early in his music career, he was a graduate student at Juilliard School and a violinist in the Cincinnati and New York Philhar-

monic Symphony Orchestras. He is a member of the M.T.N.A., the M.E.N.C., M.L.A., A.M.S., and the American Association of University Professors.

Special Members Secured by Our Former Chairman, Clara Tetley, and Not Previously Reported

Letha E. Sober (Mrs. Howard), recent Michigan Life Member, was a former soprano soloist of the First Presbyterian Church of Lansing, and has participated in programs for the Matinee Musical and other local clubs. Former out-of-state appearances include those in Miami and Chicago and in Berlin, while studying there with Louis Gravenre.

California introduces a new Life Member, *Norma Peterson Oreskovich*, former State Board Member and Bulletin Editor of El Camino Opera Reading Club of Los Angeles; also a new Cradle Roll Member, *Patricia Ann Williams*, granddaughter of Mrs. Merton Betts Smith, Chairman of Special Members of the South Coastal Region of the California Federation.

IN THE FEDERATION SPOTLIGHT

(Continued from page 16)

Cormack, who made his first appearance at Fort Worth under her aegis. At that time there was no large auditorium in the city and concerts and operas were presented in the Stock Show Coliseum. On the morning of the concert, Mr. McCormack coldly inquired of Mrs. Lyons why she had not put him "out in the barns with the rest of the cattle?" To this she replied with calm: "Because this Coliseum is designed for the showing of thoroughbreds, and I had hoped that you were one." The remark struck home. Mr. McCormack apologized. Later he became her good friend, and sang two more concerts under Mrs. Lyons' management in Fort Worth.

During World War I she engaged Mme. Schumann-Heink to sing on her series. On the day following her Fort Worth concert, Mrs. Lyons took the great contralto out to Camp Bowie to sing for

the enlisted men there. Any available auditorium was so small that Mme. Schumann-Heink had to repeat her entire program three times in order to let all the men hear her. Then she said to Mrs. Lyons, "Let's go to a movie."

In 1921 at the Tri-City convention, Mrs. Lyons was elected to the presidency of our National Federation of Music Clubs and served four years in that office. In 1935, she became Regional Director of the Music Division of WPA—the Region included Texas, Oklahoma, Arkansas and Louisiana. Later she has made Texas State Director and served in that capacity until 1942.

Mrs. Lyons still maintains her concert management office in downtown Fort Worth and is a lively influence in the musical life of her city and the State of Texas.

BOARD MEETING

(Continued from page 39)

not adequately been financed by dues. She asked for discussion on the Committee's finding that the National Federation drastically needed an income which might be realized from National active membership dues set at this minimum: 50 cents for Seniors; 25 cents for Students and 15 cents for Juniors; or, for more adequately financing, a scale of \$1.00, 50 cents and 25 cents. And she presented for consideration the figure \$6.50 for Special Membership Individual dues so that the National and State share would be \$2.50 after deduction of \$1.50 for the subscription to *Music Clubs Magazine*.

Mrs. R. E. Wendland, Chairman of the District and State Presidents Council, and Mrs. Henry L. Porter, assisted by several members, demonstrated the Orientation and Induction Ceremony, which will shortly be available in printed form at Federation headquarters. These are to be used when new members are taken into the organization, not only to acquaint them with the programs, but again to remind members of long standing of the ideals and

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Federation Participates in MacDowell Anniversary

Always loyal supporters of the MacDowell Colony, clubs of the National Federation will present hundreds of programs of works of MacDowell Colonists between now and March, 1958, when the Colony's 50th anniversary year draws to a close. Lists containing names of Colonists' compositions and information as to where they may be secured were circulated some months ago to all Senior clubs and the response indicates that a majority will take part in the anniversary observance through offering these works. Especially recommended for presentation is Ethel Glenn Hier's playlet on the *Boyhood and Youth of Edward MacDowell*, equally appropriate for Junior and Senior clubs.

Sparking Federation participation in the anniversary was the

attendance of a large delegation at the 50th anniversary program at the Colony August 10. The majority of those present are pictured below, but a few Federation notables slipped away before being photographed, among them Mrs. Moses H. Gulesian, Massachusetts State President.

The program on the 10th opened with the dedication of a new tablet bearing the names of both Edward and Marian MacDowell, which marks their dual graves in the Peterborough woods. A discussion panel entitled "Who Do You Work For?", concerned with the problems of creative artists followed. Russell Lynes, editor of Harper's Magazine, moderated, and Robert Penn Warren, novelist, Ben Shahn, artist, and Virgil Thomson, composer, spoke.

SEE NOVEMBER ISSUE FOR PLANS OF WORK

Because many of the reports given at the National Board Meeting duplicated in part this year's Plans of Work, presentation of the digest of the Presidents' Manual is deferred to November. Watch that issue, also, for items crowded out of this one for lack of space.

A "PARADE" AWARD CORRECTION AND A CORRECTION ON SCRAPBOOK AWARDS

Inadvertently not given to the Publicity office for listing in the Convention issue was a double ribbon award in the 1957 Parade of American Music received by the First Presbyterian Church Choir of Indiana, Pa., Mrs. Robert M. Fisher, director.

Also note a correction in Senior Scrapbook Awards. Oklahoma Federation won first place; Florida and Washington tied for second, and Kentucky and North Carolina for third.



Members of the Federation of Music Clubs in attendance at the 50th anniversary observance of the MacDowell Colony at Peterborough, New Hampshire, August 10, pictured with MacDowell Association officers. L. to r., front row: C. Arthur Hanson, Worcester, Mass.; Mrs. J. J. McGreevey, State President, Rhode Island; Phyllis Lattons Hanson, Massachusetts Board Member; Doris Allbee Humphrey, Vice President of the Federation's Northeastern Region; James Johnson Sweeney, president of the Edward MacDowell Association; Mrs. Anne Mason Francis, New England District President; Mrs. Viola Decker and Mrs. Bertha Kazanowski of the New Jersey Federation. Back row, l. to r., George M. Kendall, executive director of the MacDowell Colony; Mrs. Otto Richter, New York Federation; Miss Mildred Copeland and Mrs. Arthur Anthony, Rhode Island Federation; Ethel Glenn Hier, composer, of the New York Federation; Miss Anna McInerney, Rhode Island Federation; Mary Howe, composer, District of Columbia Federation; Mabel Daniels, composer, Massachusetts Federation.

Junior Highlights

By VIRGINIA CASTOE COMBS

To highlight the activity within our wonderful Junior Division, as outlined in *Junior Keynotes*, is always stimulating in spite of its all-inclusive aspects. One might suppose this pattern of activity would resemble that of the Senior Clubs as sponsoring groups; but closer observation discloses a variety and intensity of the Junior program seldom evidenced in any of our Senior groups. Reference to this wonderful accomplishment of our Juniors would not be complete without mention of the thrilling Junior Day at the 1957 Convention in Columbus (which was reviewed in the June issue of this magazine.) On that day each of us, long since past the age to merit membership in a Junior organization, found deep satisfaction in efforts expended for the promotion of our Youth work, keen appreciation for the superior guidance being given these potential future musicians of America, and a realization that through this branch of our work the National Federation and musical America are both assured of artisans for the future cultural development of our nation.

OUTSTANDING PROGRAMS OF JUNIOR CLUBS

The Spirit of America, 1776-1956, is the title of the double-ribbon award-winning Parade of American Music program printed in the June *Junior Keynotes*. The clever script gives the historic background of the vocal and instrumental ensembles, solos and a group of folk dances. A musical Roll Call of States made a clever Parade of American Music program for the B&G Junior Music Club of Shelton, Washington, when each State was represented by the singing of an appropriate number.

The story of programs presented throughout the states is interestingly told by the Junior news gatherers. Among the more unusual items are the following. The Junior Schubert Club, of Kenosha, Wisconsin, held a unique contest recently by drawing pictures of its impressions of Beethoven's *Moonlight Sonata*. A branch of the Fun Music Class of Fredericksburg, Virginia, is a Musical Kindergarten, made up of a group of youngsters from five to eight years of age, who learn to love music. A Junior Artist Series project initiated in Oklahoma is doing wonderful things for talented youth in that state by arranging performances in Oklahoma clubs. Massachusetts Juniors, who recently raised money for the purchase of a beautiful new State banner, have a new project—funds for a new American flag for the Massachusetts Federation.

High on the list of material for club programs reported is the International Music Festival in Selma, Alabama, with 17 different countries represented. *The Magic Folk Music Dolls* was the name of

a playlet presented by the Juvenile Music Lovers Club of Greenwood, Mississippi. The life and works of Villa-Lobos gave the South American flavor to one of the programs of the Mehus Conservatory of Music Junior Club of Bismarck, North Dakota. Mexican music, with decorations in the Spanish motif, made an outstanding meeting for members of the Legato Club of Andrews, Texas, with performers in Mexican dress. Boise, Idaho, Juniors had a Viennese Supper for one of their meetings. What better force for world friendship and international peace than the thinking of our youth in these channels?

CLUBS WINNING HONORS

The Mozart Junior Music Club of Syracuse, Kansas, has received special notice for an excellent yearbook for 1956-57. The Seattle Musical Arts Society has established a Memorial Fund in the name of Persis Horton, immediate past National Chairman of Junior Composers. The purpose of the Fund is to pay expenses of Junior delegates to District Conventions. Wisconsin is proud of the organization of several new ensemble groups during the past season.

Top honors in Junior Club Rating on the April report went to the Ernest Hutcheson Junior Music Club, of Upper Sandusky, Ohio, with a grade of 931 points. Second place was rated by Wilson Juvenile Melody Club of Wilson, N. C., and 30 of the 81 listed rated more than 400 points.

MACDOWELL COLONY 50TH ANNIVERSARY TO BE CELEBRATED

Juniors throughout the nation will celebrate the 50th Anniversary of the MacDowell Colony with special programs between March 1957 and March 1958. A wealth of program material is available at The Edward MacDowell Association, 1083 Fifth Ave., New York, N. Y.

*Note: We wish to correct mention of Sandra Hendrix, Junior Composer from Decatur, Alabama, instead of Decatur, Illinois, as given in the May issue of *Music Clubs Magazine*. Cause of the error is unknown.

NEW MUSIC

(Continued from page 41)

by Isadore Freed, editor. This is but a small example of the large roster of names and pieces. For the more experienced pianist, seeking program material with a modern flavor, there are *Five Studies* by Kenneth Leighton that are challenging, both technically and rhythmically (Novello & Co., Ltd.). Southern Music Publishing Co. (Agents for Peer International Corp.), also whet one's appetite for interesting compositions from the pen of the famous Brazilian composer, Oscar

L. Fernandez. There are four fascinating numbers also requiring facile technique: *Fireflies*, which, as the name suggests, flits all over the keyboard; then the *Second Brazilian Suite* (on original themes), all published separately—*Prelude, Song and Dance*, which are nicely contrasted numbers. Then from Carl Fischer, Inc., come two volumes, I and II, of *Tangents* by the contemporary American, William Bergsma. They are delightful program music but pose many challenging problems in rhythm.

CHORAL MUSIC (Sacred)

Ivan Langstroth has made a very brilliant arrangement for *SATB* a cappella in his *Chorale and Variations* on a melody from the *"Dresden Songbook 1593"*, *O Stay with Us, Lord Jesu Christ*. There are eight variations, each one very effectively scored. It is published by B. F. Wood Music Co. Commemorating the 500th anniversary of the Moravian Church, Clarence Dickinson has made a fine setting of the *Hussite Battle Hymn* for *SATB*, historically famous in the Moravian church, and a fine anthem for festival or patriotic occasions (Gray). There is organ accompaniment, and optional brass parts for two trumpets and two trombones, which are included. Two prize winning anthems, also from the H. W. Gray Co., are *Grace to You*, and *Peace* by Ulysses Kay for *SATB*, awarded 1st prize in the 1956 Moravian Anthem Contest, and *The Ascension* by Charles Mills, which won first prize in the 1954 contest sponsored by the Church of the Ascension, New York City. Both are difficult and only well trained choirs should attempt to sing them, and both have Scriptural text. The *Ascension* is quite an extended a cappella anthem for *SATB* with tenor solo, while the first named has an organ accompaniment. A very lovely setting of *Prayer of St. Francis* by John Leo Lewis (also a Gray anthem) for *TTBB*, might be well added to anthem repertory. It is melodious and warm and not too difficult of rendition. There is a simple organ accompaniment.

CHORAL MUSIC (Secular)

Full of rhythm and quite colorful is *Mexican Music Makers (Mariachis)* for *SATB* with brisk piano accompaniment, with both words and music by North Carolina's Hermene Warlick Eichorn. For men's voices, *TTBB*, is the stirring choral concert version by A. Walter Kramer of *The Sound of Arms* by Bellini, with English translation by George Mead. Both publications are from Galaxy Music Corporation.

Perhaps choral directors will get quite a bit of fun from using two different versions of "warm up exercises" from two publishers. *The Chorister's Daily Dozen* by A. Louis Scarmolin for *SSA* also for *SATB* (Pro Art Publication) and *Warm Up and Sing* by Bill Simon for *SATB*, a Carl Fischer publication. They are both designed to develop better tonal production and dynamics, and are humorous enough to keep the groups interested.

Pertinent Paragraphs about the PPA

By ELEANOR F. PASCOE

This report of the activities of PPA and its chairman will start where the annual report left off, at Columbus, Ohio, in April.

The Past Presidents Assembly Workshop held at the Neil House Tuesday, April 26, was very well attended and proved of interest and value to State Presidents and other members of the group. The aims and objectives of chartered chapters were explained, also the mechanics of applying for a charter were outlined by the chairman.

Mrs. Robert W. Roberts Vice Chairman, spoke on the great value to the Federation of this growing organization, which finances the Biennial awards to the Young Artists. Mrs. Sam M. Thompson, the Secretary, spoke of the less tangible value of keeping alive the interest of past leaders in the work of the Federation, and Mrs. Garland McNutt of Miami gave a splendid report of the activities of the Greater Miami Chapter, a city chapter which includes members from Miami, Coral Gables, Hollywood and South Miami, and also winter visitors from other cities. She spoke of the obligation of the chartered chapter, and defined the word "charter" as "a contract by which a ship is launched." "A Past Presidents Assembly chapter should be based on such ships as Friendship, Musicianship and Worship, as well as good citizenship, as it sails along, watching the fruits of success, passing many rapids, and finding the rewarding deep and spiritual meaning of this mighty effort to bring the best in music to the people of America," she said.

We were told by another State Chairman that PPA stands for Pretty Peppy Antiques, in her chapter ! ! !

The Assembly was also responsible for an elevating and instructive program which depicted a model chapter in action, with our most talented members participating as club officers and entertainers.

Your National Chairman was guest of honor at chapter meetings of the Tuesday Musical Club of Pittsburgh and the Dallas Federation of Music Clubs, enroute to her home. Both were very delightful affairs.

Her first step on returning was to make a long promised survey of the chartered chapters from the records of her predecessors, and a list of those which had received charters was sent to each State Chairman, in the hope that many dead ducks would be revived and reactivated into beautiful swans which would stick their necks out for PPA. Copies of the chairman's report and the list of new chapters were also included in the mailing. Armed with this list, the State Chairman can work on clubs which have not yet climbed on the band wagon, so that

instead of 300 chapters, we may have twice that number by the next Biennial Convention.

Six new chapters have been added since April: the Kokomo, Indiana, Morning Musicale; the Flint, Michigan, Council Choir; the Orangeburg, South Carolina, Chapter; the Royal Poinciana District of Florida; the Maryland State Chapter, Mrs. Martin W. Garrett, President, and the Arkansas City Music and Dramatic Club of Kansas. This brings us to within two of my goal of 300 which I set at the beginning, and a New Mexico application raises the total to 299. I again urge these chapters to contribute at least \$19 annually to the Artist Reserve Fund, through the State Treasurer, so that Biennial awards and expenses of judges for the Auditions will be assured.

At the Workshop the consensus of opinion was that a president should be eligible to join the Past Presidents Assembly after she had served one year, unless prevented by illness or other legitimate reason; that a member should not be permitted to drop in and out of membership every other year or so, but should pay at least one year's delinquent dues when reinstated; that past presidents who have removed from the state should be contacted to keep up their dues in their home chapter. But if they prefer to become affiliated with another chapter, it should not be counted against the 100% record of the chapter to which they initially belonged.

Finally, your chairman wishes to announce another contest for the coming Biennial. Any club which has a 100% record for the next two years, ending March 2nd, 1959, for paid-up dues from all of its past presidents residing in the state will receive a citation from the National Chairman. A double seal will be given to the clubs which have chartered chapters, that contribute each year to the Artists Reserve Fund, over and above dues. I shall now order a thousand additional charters.

SUMMER EVENTS

(Continued from page 25)

ASPEN, COLORADO, August 14-15

Presentation of a citation to the Music Associates of Aspen for establishing a "Little Salzburg" in the heart of the Rocky Mountains was one of the outstanding features of the Aspen Mid-Week, held August 14 and 15 in the picturesque mountain fastness. And a delightful Mid-Week it proved, with the initial event a concert on the afternoon of August 14, where a quintet presented the cantata, *De L'enfant et de La Mere* of Darius Milhaud, one of the foremost contemporary com-

posers, with Madelaine Milhaud as narrator. Members of the quintet were Brooks Smith, who is primarily known to the Federation as accompanist for some of its foremost Young Artist winners but also is a well known concert pianist; Albert Tipton, flutist; Reginald Kell, clarinetist; Marjorie Fulton, violinist, and Leslie Parnas, cellist. The playing of Johann Sebastian Bach's Cello Suite in C major by Nikolai Grudzen gave further pleasure to the group. Then Endice Shapiro, violinist and 1937 Young Artist winner, who was a member of the Aspen faculty this summer, and Leonard Shure, pianist, played Franz Schubert's duo for the two instruments, Opus 162. Two song groups by Phyllis Curtin, one, the *Eight Epitaphs* of Theodore Chanler; the other a song cycle by Rachmaninoff, rounded out the afternoon program.

A supper at Mario's night club, with several opera singers, some of whom had been associated with the Central City Opera this year, entertaining, brought to its conclusion a very pleasant day.

A Federation luncheon at the Hotel Jerome in Aspen was the major event of August 15th. Here the Colorado State President, Mrs. W. Clay Merideth, presided, and Mrs. Hazel Post Gillette, Southeastern Regional Vice President, who was the National Representative, was the principal speaker. There were many distinguished guests, including Courtland Barnes, Jr., of New York City, president of the Aspen Music Associates.

In addition to the citation to the Aspen Associates, certificates of award were given to Miss Shores and Mr. Korman and also to Mrs. Edward Leigh of Lamar, former Colorado State President, who initiated the Aspen Federation event, now an annual feature of the Central Regional program.

Mrs. Gillette gave a stirring address about Federation projects. Officers and members of the Federation from Denver, Grand Junction, Lamar and other cities attended.

BOARD MEETING

(Continued from page 42)

objectives of the Federation.

A FESTIVAL IN MINIATURE

In the evening, Joan Roybal, soprano soloist, with Mrs. E. W. Bussey as accompanist, and Andy Tingman, violinist, with Marilyn Beebe accompanying, were heard in a Musical Interlude, which was much enjoyed. There followed an "Oregon Festival in Miniature," an engaging playlet dealing with a Junior Festival, with Mrs. James L. McGinnis and Mrs. Mary Craig, Board Member and State President respectively, of Oregon, as authors. The playlet was in three scenes, the first called "The Clinic," involving a discussion with teachers, parents and pupils in which the modus operandi of Festivals was outlined; the second, a simulated Festival, in which New Mexico Juniors participated, and the third "Primary Class," which included adjudications and presentation of awards. Mrs. Craig, Mrs. McGinnis, Oregon, and Miss Marjorie Trotter, Junior Composers Chairman, also from Oregon, participated, as did Miss E. Marie Burdette, National Junior Counselor.

Artist recordings of the required numbers for the Festivals, made by Gerson Yessin of the Rollins College Faculty, were discussed and played by Mrs. W. L. Crist of Florida, Junior Festivals Chairman, and Mrs. Clifton J. Muir, Southeastern Regional Vice President. They were received with tremendous acclaim and it was conceded that they will be of great help in Festival participation.

INTERNATIONAL MUSIC RELATIONS PLANS

Reports of Dr. Grace Spofford of New York City, Chairman, and other members of the International Music Relations Department were presented in absentia.

Dr. Spofford recommended that each club present at least one program of 20th Century music of other countries during the year so that Americans might be familiarized with other musical cultures.

Asian and African music, of which America knows least, might be included in these programs, she said.

Dr. Spofford also appealed for gifts of symphonic, chamber and choral music for Korea, Japan, the Philippines, and other Eastern and Mid-Eastern countries. She urged continuance of the use of the UNESCO Gift Coupon plan to provide much needed musical instruments and other music material for libraries, schools and other institutions overseas. She also pointed out that the Federation is still pledged to aid the campaign for restoration of the Festspielhaus in Bayreuth. She referred to the \$1,000 award which is given for performance of American music overseas. She also outlined the possibility that a close cooperation might be established with musical organizations abroad, that one of our prize winners might participate in an international competition, and that a musical leader from abroad might be an honor guest at a Biennial Convention of the Federation.

The report of Mrs. E. A. Sullivan of New York City, Federation Representative to the United Nations, particularly emphasized the importance of the participation of the Federation in the worldwide observance of the 12th anniversary of the United Nations. She urged the display of United Nations exhibits, and programs emphasizing Asian-American relations, since UNESCO is this year concentrating particularly on the Asian area; and also a strengthening of ties with Latin-America through the presentation of Latin-American music.

On a community level, Federation members should take the lead in offering suggestions as to the musical features of observance of United Nations Day in October, she said, and she pointed out that utilization of television and radio would be invaluable at this time. For individual clubs she suggested processions, with costumes and songs of nations represented in the population of the local area; also presentation of a United Na-

tions bookshelf to local public libraries.

For individual members she suggested purchase for Christmas use of the new UNICEF greeting cards which have a musical theme. She said that again the National Federation would arrange a commemorative UN Day broadcast for beaming overseas, and that tapes of this might be made available to State Federations desiring to present them on their state networks.

THE "LAND OF ENCHANTMENT" BANQUET

The local chapter of Sigma Alpha Iota was hostess at the "Land of Enchantment" banquet Saturday evening, and the chairmen of the Board Meeting, Mrs. Staub and Mrs. Thompson, shared the duties of mistresses of ceremonies. National President Dugan presided.

A trio from Sigma Alpha Iota sang the invocation, and greetings were brought to the group by Mrs. Horace Poete, SAI president, and by J. R. King, Manager of the Chamber of Commerce.

THE OPERA WORKSHOP

Following the banquet an Opera Workshop was held, with Miss Quaintance Eaton, National Opera Chairman, in charge. Miss Eaton again suggested as a Federation objective an "Operatic Olympiad." She said that interest in opera has multiplied during the past few years, but emphasized that the duty of Federation members is, as spectators, to encourage high standards of production and performance by the many opera companies springing up throughout the country. "You should offer encouragement, moral and financial, to organizations in our own back yards," she said. "I hope you will keep in mind that unless our young people can make a living in opera, all of our efforts are forever amateur—and useless. We must think of opera on a professional level as our goal, not necessarily as performers or writers, but in order that opera itself may hold an honored and honorable place among the professions."

MR. HAMMOND SPEAKS

Featured speaker at the Opera Workshop was Vernon Hammond,

one of the conductors of the very successful opera season in nearby Santa Fe. Mr. Hammond, conductor of *Ariadne*, spoke on "Making Music Bloom in the Desert," outlining results of the summer season there and plans for the future. Mr. Hammond is director of the Academy of Vocal Arts in Philadelphia. He reported that the first Santa Fe festival had been warmly welcomed by the public, press and newspapers. The modest capacity of 482 in the outdoor amphitheatre proved almost immediately too small for the public and additional performances were added to the schedule to fill the demand for tickets. The 7,000 foot elevation provided a natural kind of air-conditioning after dark, he said.

Mrs. John Galen Spencer of Littleton, Colorado, Junior Opera Chairman, recommended that Junior clubs form opera producing groups, and listed several operas appropriate for production by Juniors. Among them were *The Proposal* by Gerald Hume, *The Lowland Sea* by Alec Wilder, *The Unmusical Impresario* by Katherne K. Davis, *Smoky Mountain* by Eusebia Simpson Hunkins (based on Appalachian Mountain music), *Sunday Excursion* by Alec Wilder, *The Mighty Casey* by William Schuman and *The Little Sweep* by Benjamin Britten.

She urged that Juniors continue to tune in on the Metropolitan Opera broadcasts.

Mrs. Spencer, who has many acquaintances among the famous opera figures of the day, enlivened her talk by numerous fascinating anecdotes.

THE STRING CRUSADE

Dr. Lena Milam of Beaumont, Texas, Chairman of Chamber Music and also Vice Chairman of the Federation's Crusade for Strings, urged that the organization of chamber music groups in local clubs be pursued zealously as a facet of the Crusade, which is now being launched for the third successive year. She announced the terms on which awards of merit would be presented in this year. Requirements in-

volve the number of string programs presented during the year by clubs, schools, and for the public, etc; also the maintenance of a chamber music group within a club; the federating of an existent but unfederated string group; establishment of first class elementary string instruction in the public schools; offering scholarships or awards or presenting instruments to worthy string students and promotion of string festivals.

A FINE MUSICAL PROGRAM

New Mexico turned out some of its finest talent for the musical program. An opera aria by an European composer and by an American composer were presented by Eunice Mobley, soprano, and an American aria and a contemporary American song by Eugene Alton, tenor. A widely known professional duo, Jean and Arthur Fielder, pianist and cellist, were heard in Samuel Barber's *Sonata*, Opus 36, amply justifying the fine things that had been said of them in advance, and Darlene Evers, contralto, who was Young Artist winner in 1957 in both New Mexico and the Rocky Mountain District, was heard in a song by a modern composer and a Gluck aria.

Decorations were lavish and lovely and completely appropriate to a banquet with such an intriguing title.

THE LEGISLATION REPORT

Sunday's program opened with the report of Miss Marie Hurley, Legislation Chairman, read by Mrs. Clifton J. Muir.

Passage of a resolution to be forwarded to the United States Senate urging immediate action on a bill recently passed by the House of Representatives reducing the Cabaret tax from 20% to 10% was urged.

Mrs. Muir also called attention to the fact that Representatives O'Neill of Massachusetts, Chafee of Kentucky, Matthews of Florida, Watts of Kentucky and Sikes of Florida, have brought to the attention of the House the fact that many of America's old songs have been subjected to lyric revision for presentation on radio net-

works—such songs, for example, as *Old Kentucky Home*, *Swanee River*, and *Old Black Joe*, with such words as "darkies," "massa," and "mammy" eliminated, and other words substituted, and have expressed a fear that the same techniques may ultimately be extended to other phases of American history and folklore. Feeling that the practice might eventually lead to censorship of speech, religion and the press, the five Representatives have protested the matter to the House Rules Committee with a request for a complete investigation. Not only did this figure in Miss Hurley's report but on a special resolution presented by Florida. Since Congress is adjourned the Federation did not take specific action endorsing the Florida resolution for an investigation but protested the network action. No resolution was sent with relation to the Cabaret tax, either, since the Federation's views are already known and it was felt that a resolution while Congress is recessed would be ineffective.

Miss Hurley's report included reference to various pieces of legislation with which the Federation is concerned, among it the Juke Box Bill, long on the Federation's legislative agenda, which would allow the composer a revenue for the performance of his music on coin-operated machines. This is currently in the hands of the Judiciary Committee. Another was the bill to repeal the admissions tax on entertainment—musical and otherwise—which also has Federation support, and the bill to remove the excise tax on musical instruments which is pending, as is the bill to reduce postage on educational and cultural materials, and the bill to reduce the postal rates on the mailing of musical manuscripts. There have been hearings, but no action, on the bill to establish a Federal Advisory Commission on the Fine Arts and a United States Art Foundation. The same situation exists in relation to the bill to prohibit the charging of a fee to view telecasts in the home. The Federation reaffirmed its support of these bills.

MUSIC IN HOSPITALS

Next, Mrs. A. P. Petersen of Battle Creek, Michigan, Chairman of Music in Hospitals, reported. She said that during the past two years almost 18,000 Federation musicians have performed in Veterans Hospitals as well as county and private hospitals and nursing homes. Music has now been accepted as a definite therapy, and Federation volunteers give auditorium and ward programs, encourage group and solo performances on the part of the patients, give individual or group instruction and assist in religious services. The Federation works in close conjunction with hospital management, she said, and its workers take orientation and indoctrination courses.

"Youth in Music" was the title of Sunday's luncheon. Neil Clingman, trumpeter, a Junior Special Member, with Larry Titman as accompanist, and Geraldine Burke, violinist, also a Special Member, just returned from Tempe Music Camp, where she had held a New Mexico scholarship, were the entertainers.

SACRED MUSIC

Following the luncheon Mrs. Ernest Nelson of Ponca City, Oklahoma, Chairman of the Sacred Music Department, conducted a Sacred Music Workshop. Activity in all states was her aim for the biennium, she said, with concentration on the presentation of the best in music literature, on holding workshops and festivals, and on guidance in selecting the finest hymns for use in sacred song services. Mrs. Roscoe C. Clark of Memphis, Tennessee, Hymn of the Month and Hymnology Chairman, announced the hymns selected for presentation from September 1957 through May, 1958.

She urged appointment of a Chairman of Hymnology in each state and club, the singing of the beautiful old hymns and the learning of new ones. Hymns worth singing, she said, should contain "good poetry, good religion and good music."

Mrs. Nelson announced that the Sacred Music Department will

present awards this biennium to federated choirs, the award being based on a six-month record of attendance.

A STUDENT DIVISION WORKSHOP

At a Workshop for the Student Division, conducted by Mrs. Charles A. Pardee of Chicago, National Student Adviser, she outlined as the ultimate goal of the Division, which involves young musicians between 16 and 25, the creation of a State Student Division in every state, which will elect its own officers, hold its own conventions and manage its own affairs completely. She suggested that until this happens a Student session should be a feature of all Senior conventions, and also urged that winning compositions in the Young Composers Contests should be given a place on State Convention programs; that Students should be invited to appear on Senior Club programs, and that a series of exchange programs between federated college music departments in the respective states be encouraged. A statewide Student Composers' Symposium once a year was also advocated, and State Student Advisers were urged to see that complete information on Federation scholarships and awards be made available to all college music departments, music schools and conservatories early in the fall of each year.

Mrs. Harry A. Combs of Columbus, Ohio, Chairman of Student Auditions, announced eight classifications in the Student Auditions for the next biennium at State and District levels: piano, organ, violin, cello, man's voice, woman's voice, French horn and woodwinds.

There will be one award only for keyboard instruments (piano or organ) and one for French horn or woodwinds.

Rules in existence this year for the first time restrict entrants to members of the Federation, whether individual Special Members or Members of a Junior or Student Club. A three-year string scholarship at the Peabody Conservatory of Music, valued at \$650 a year, is again offered for 1958,

and four scholarships in strings, valued at \$850 per year each, at Centenary College, Shreveport, Louisiana. Summer scholarships at Chatham College, Pittsburgh, Pa., one for each state and the District of Columbia, are offered on a Biennial basis.

The Marie Morrisey Keith scholarship, awarded annually by regions and valued at \$250 a year, renewable for the successive year, is again offered. This year a special Marie Morrisey Keith Fund has been set up to insure the perpetuation of the scholarship, for which Mrs. Henry L. Porter of Chicago, who is chairman, will solicit contributions.

Again there will be a Young Composers Contest.

Additional new rulings regarding scholarships and awards becoming operative this year were reported by Mrs. C. Arthur Bullock, Chairman of a Special Committee on Acceptance or Rejection of Scholarships, Awards and Contests. The new rules specify that all future scholarships accepted by the Federation must be known as National Federation of Music Clubs scholarships, although the name of the donor, or the person whom the scholarship honors or memorializes, may be added to the title as "given by," "in honor of," etc. Similar conditions attach to awards. Donors and recipients of either scholarships or awards must affirm an oath of loyalty to the United States.

RE SUMMER SCHOLARSHIPS AND YOUNG ARTIST WINNERS

Dr. Merle Montgomery of New York City, Past Summer Music Scholarships Chairman, reporting for the present Chairman, Mrs. Robert M. Fisher, advised that State Student Advisers are now automatically members of this committee, and are held responsible for assembling a complete listing of summer camps in their respective states which offer musical instruction; contacting directors of such camps and soliciting their cooperation, and contacting individuals and clubs to urge contributions which will complete partial scholarships already in existence. She did yeoman service in organizing and moderating a

panel on Summer Scholarships. Panel members included Mmes. Charles H. Pascoe, I. K. Saltsman and the four Regional Vice Presidents, each discussing the camps in their respective regions.

Mrs. R. E. Wendland, Artist Presentation Chairman, announced that the Young Artist winner in the violin classification in 1957 is in Europe for a year on a Fulbright scholarship and that, therefore, the Federation's responsibility for arranging concert tours pertains to one winner only in each region, singers in the Northeastern, Central and South-eastern Regions, and a pianist in the Western. She had, therefore, asked each Regional Vice President to arrange a tour for the winner in her Region.

The Citations Chairman, Mrs. James A. Alexander of Florence, Alabama, whose report was given in absentia by Miss Gertrude Caulfield of Rhode Island, announced January 1, 1959, as the closing date for the receipt of nominations of individuals or organizations to be cited at the Biennial Convention in that year. Only one organization or individual can be recommended by a state, and the nomination must be submitted by the State President or the National Board Member representing the State. Only individuals or organizations which have achieved nationwide prominence in a field of service which exemplifies the aims of the National Federation of Music Clubs will be considered. No active officers or chairmen of the Federation are eligible during their term of office, no matter how great the distinction they may have attained. This was the final report presented, but much business was transacted, which is summarized elsewhere.

A TRIP TO THE PUEBLOS

On Monday, closing five busy days of debates, discussion and action, came one of the most engaging events of the entire Board Meeting. As the banquet had been an "Evening of Enchantment" this was a "Day of Enchantment," for it involved a tour of Indian pueblos, a novelty to practically

the entire group. The first visit was to the Santo Domingo pueblo, half way between Albuquerque and Santa Fe, a famous trading post.

There the Santo Domingo Indians still live today as they have lived for hundreds of years and practice rituals and follow ancient customs and beliefs more rigidly than any other tribe of Indians in America.

The Convention group was officially welcomed on behalf of the Governor of the Santo Domingos by Trader Fred Thompson, who runs the trading post where the Santo Domingos and other Indians bring their handmade turquoise and silver jewelry, corn, wheat, beadwork, strings of chili, Indian rugs, wampum, drums, etc., to trade for groceries, lumber, paint, salt, lard, mutton, calico, tortilla flour, dry goods, shoes and other essentials of life.

From Santo Domingo the group went to Santa Fe. After luncheon at the famous La Fonda, it then proceeded to the San Ildefonso Pueblo, widely known for its beautiful black pottery, and from there to the Taos Pueblo, made famous not only by the late D. H. Lawrence, but by many other authors. Sightseeing in Taos followed, dinner at the La Fonda and then back to Albuquerque via Santa Fe.

During the Board Meeting, Mrs. A. E. Staub, official hostess for the meeting, was named the "Woman of the Week" by the McCallan Flower Shop, and presented with an orchid for her outstanding efforts in bringing this meeting to Albuquerque. The flower shop has a weekly program over Radio Station KDEF when the "Woman of the Week" is named. The person so honored has done some unusual civic work, Mrs. Dougan said, in announcing the honor.

Federation speakers were guests on local radio programs during the meeting. The National President and Mrs. Naomi Reynolds were interviewed on Radio Station KDEF, Albuquerque, Thursday. They discussed the various projects of the Federation and outlined the successful careers of our Young Artist winners.

Miss Quaintance Eaton, Chairman of the Opera Department, was a guest on the Mary White TV program, Station KOB-TV, Albuquerque. Miss Eaton outlined her recent book *Opera Caravan* now in wide use over the United States, and discussed some interesting experiences as she traveled over the nation gathering material for the book.

BUSINESS TRANSACTED

In addition to the action on the President's recommendations, much business was transacted.

The full personnel of the Summer Scholarships Committee, of which Mrs. Robert M. Fisher of Indiana, Pennsylvania, is now chairman, was announced.

The By Laws Revisions Committee, of which Mrs. William Jones Cook of Oklahoma remains Chairman, was augmented by the appointment of a Past President, Mrs. Royden J. Keith of Illinois, and Mrs. John W. Mueller, Missouri, with Mrs. Arthur Wilkinson, Parliamentarian, of Chicago, as advisory member.

Dr. Grace Spofford, International Music Relations Chairman, wrote saying that the Manila Symphony Orchestra had urgent need for two clarinets, and the Board voted to purchase them.

Especial emphasis was laid upon the fact that this is the 50th anniversary of the MacDowell colony which the Federation has liberally supported in the past, and therefore contributions will be especially acceptable.

On recommendation of Mrs. Robert W. Roberts of Florida, National Finance Chairman, it was voted that the Federation assist, in so far as possible, in providing housing and meals for members of the Munster, Germany, Glee Club, which is touring the United States under the auspices of President Eisenhower's People to People Music Committee, of which our National President is a member.

The Federation has endorsed a tour, proposed last summer, by the National High School Orchestra under the direction of Dr. Joseph Maddy, president and director of the National Music Camp at Interlochen, Michigan, to Iron Curtain

countries. It was also voted that a similar tour by the orchestra of Transylvania Music Camp, of which Dr. James Christian Pfahl is conductor, be endorsed. The Federation sends scholarships to each camp.

It was announced that the State of Tennessee Library has given permanent storage space to the National Federation Archives, and on motion of Mrs. Hal Holt Peel, the Tennessee State President, a letter was dispatched to Dr. Dan M. Robinson, State Archivist and Librarian, thanking him for his courtesy.

The feasibility of the Federation's participation in the Queen Elizabeth competition in 1958 in Belgium was discussed, on recommendation of Dr. Spofford. Since Sylvia Rosenberg, violinist, 1957 Young Artist winner, who is abroad on a Fulbright Scholarship, will be in Europe at the time, it was suggested by Mrs. Helen Crowe Snelling, Western Regional Vice President, that Miss Rosenberg be contacted and asked if she wished to participate, with the Federation paying any incidental expenses. It was also suggested that other Young Artist winners of recent years who might be in Europe at the time be invited, also, to take part.

The possibility of an appreciable addition to the Federation's already substantial list of scholarships and awards was indicated with an offer from Millikin University, in Decatur, Illinois, of three and possibly more scholarships, but this was referred to the Committee on Acceptance or Rejection of Scholarships and Awards. It was specified that the first scholarship would be given in the fall of 1958, if the offer is accepted. An award which was accepted was of \$500 for an American Song Cycle, which should include both music and lyrics, in memory of the late George Bolek, husband of the National Board Member from Maryland, with the stipulation that the cycle be presented at the 1959 convention.

The resignation of Mrs. R. A. Herbruck as Corresponding Secretary was tendered, and Mrs.

Henry L. Porter of Illinois was elected in her place.

A message of appreciation was sent to Mrs. Alfred Bowen, secretary to the President, who had been forced to resign because of family responsibilities.

STATE PRESIDENTS REPORTS

Reports of the various State Presidents indicated healthy activity throughout the National organization and many fine projects planned for the fall or winter.

RHODE ISLAND

Mrs. John J. McGreevey, whose report for Rhode Island was read by Miss Gertrude Caulfield, State Board Member, reported a Junior Choir Festival of statewide proportions held in the spring. The State winners of the Stillman Kelley Junior Scholarship and the State Student Auditions were heard in joint recital. Auditions conducted jointly by the Federation with Radio Station WEAN resulted in \$200 cash awards to a voice and piano winner. Similar auditions in conjunction with WPRO won summer scholarships at music camps for two students. Student and Junior Conventions are planned for the coming season, and a series of roundtables on "Our Federation." The 50th anniversary of the MacDowell Colony will be observed by a special program December 8.

PENNSYLVANIA

The report of the Pennsylvania Federation, presented by Mrs. James A. Aikens, Liberty District President, in the absence of Mrs. Lewis E. Young, said that two committees, long idle, Chamber Music and Junior Education, have been revived. The primary project of the year, however, will be to honor Pennsylvania's distinguished son, the late Charles Wakefield Cadman, by establishing a memorial to him commemorating his devotion to the advancement of the best in music.

INDIANA

Indiana, through its State President, Mrs. Leigh Bradford Freed, reported a total of 151 clubs with a membership of 5,410, also 230 PPA members, 52 Special Members, 50 Life Members and

one National Patron Member. This year for the first time it issued a State bulletin, *Keyboard Kopy*. The former Indiana Composers Guild, made up of native Hoosiers, is to be reorganized. A massed chorus of member choirs will present a sacred music program at the State Convention. Since 1955 the State has sent nine scholarship students to Interlochen at a cost of \$1,900.00. A "Who's Who of Indiana Musicians" has been established, honoring nationally famous musicians born in the state. Music Workshops have been held in all eight Districts, with the State President attending them all.

OHIO

Mrs. L. K. Saltsman, State President, reported that the State's membership in the Past Presidents Assembly has increased by over 100 members this year, reaching a total of 511. More than half of Ohio's clubs participated in National Music Week. Interest in American folk music is continuously on the increase. Group participation is also accentuated, with over half of the Ohio clubs reporting choral groups, a third piano ensembles, and a fourth chamber music groups. The Look Listen project has been pursued with avidity, and now over a third of the clubs participate in Radio-TV polls. This year Ohio has given more than 54 scholarships, exceeding \$5,276 in value. Five active and efficient chairmen work at the five Veterans Hospitals in the state. Twenty-two clubs sponsored or participated in choir festivals. A successful summer Workshop for Junior Board Members and Counselors was held.

MICHIGAN

The Michigan State President, Mrs. Gilbert Burrell, especially stressed music in hospitals, and said that active programs are carried on in five veterans hospitals in the state, with experienced music therapy workers at Battle Creek traveling to the remaining four areas to coach new groups for work in hospitals of those areas. Nearly 60% of Michigan's

clubs presented Grass Roots Opera during the past year. In 1958 Michigan plans to offer a State String award. It will build a new cabin at Interlochen for Juniors, costing \$6,500 and conditioned for winter and summer use.

DISTRICT OF COLUMBIA

Awarding of six cash prizes from the Jordan Piano Co. Contest was reported by J. Philip Plank, District of Columbia Board Member, for the president of the District, James Reistrup. Mr. Plank said \$100 awards went for Junior piano and Senior piano, and for vocal solo, and \$50 was awarded to a teacher in each of these classifications, the awards totalling \$450. There is growing interest in Junior Composition Contests, and this year the awards were presented at a recital at which the winning compositions were played. All the District's winners in the Jordan Competition, Student and Young Artist Auditions were presented in concert. During the year the District of Columbia had achieved the distinction of presenting more than 300 young musicians in public performances.

MARYLAND

The Baltimore Music Club is following its custom of presenting a Young Artist winner in concert this year. Mrs. Harold H. Nesbitt, president and National Board Member, reported. Also a television program participated in by club artists will precede a city-wide National Music Week concert. The Baltimore Civic Opera Company, a federated group, is presenting *Carmen*, *The Trip Tick* and *Madame Butterfly* this season. Maryland has raised the complete funds for a cabin at Transylvania Music Camp which will be dedicated during the 1958 Week End.

Three Junior Gold Certificate winners and 18 Festival Superiors will be heard in concerts in all the Districts of the State. The Baltimore and Ohio Women's Music Club is planning concerts for each month, and the Cumberland Civic Orchestra, also federated, is arranging a concert series. An

award of \$25 is offered for a composition for strings, which will be played at the 1958 State Convention.

FLORIDA

Florida, after a highly successful year, has outlined a series of 10 major objectives for the current biennium. Mrs. J. L. Cardwell, president, reported. The first is the establishment of a Presidents Council, which will be accomplished at the fall Board Meeting. The second is the establishment of one or two State Federation summer music scholarships. A third is to hold a separate Junior Convention; a fourth, to emphasize choir extension in preparation for a 1959 Choir Clinic program of statewide proportions. "More and better participation in the Parade of American Music" is promised; also continued emphasis on strings; the carrying on of Student Grass Roots Opera Workshops in cooperation with Florida State University, and greater support to the Musicians Club of America, located in Miami. The last and final objective—all embracing—is to participate to a greater extent in all phases of Federation activities.

LOUISIANA

Louisiana has inaugurated an all-out effort to federate the largest number of clubs in its history, according to its president, Mrs. Leslie Fain. Music Week was generally participated in, with many radio and television as well as recital programs given. Louisiana State University is again offering two scholarships to be administered by the Federation: one in piano, the other in voice. Now McNeese College has offered one in piano, and Southwestern Louisiana Institute one in voice, one in piano, and one in strings. All scholarships will be awarded to graduating high school students who won Superior in the highest classification in Junior Festivals.

KENTUCKY

Mrs. Rutherford Hoppe, president of the Kentucky Federation, proudly reported that although the state has been without a Supervisor of Music since 1928, a

State Supervisor was appointed last July, largely through Federation efforts. In 1956 the Louisville Board of Education eliminated private music instruction in the elementary grades. This year, largely as the result of pressure from musical organizations, it is to be resumed.

Four hundred people, many of them Federation members, attended the banquet on the campus of Eastern Kentucky State University, followed by a musical program by campers, which brought to a close the 22nd season of the Stephen Foster Music Camp, a project dear to the Kentucky Federation's heart.

MISSISSIPPI

Mrs. S. C. Meisburg, president of the Mississippi Federation, reported that since the Columbus Biennial the largest symphony orchestra in the state has been federated. Also a new Junior Club has been added to the roster and a new Senior Club is in the process of organization. Extra activities to raise funds for the Hindu Honigman Library at Transylvania Music Camp are on the agenda. Projects particularly emphasized will be rural music, opera, extension, American music, the Crusade for Strings.

NORTH CAROLINA

Emphasis in North Carolina will be on the federating of Student groups, school bands and glee clubs, church choirs and industrial groups. Mrs. Maurice Honigman, National Board Member, reported in behalf of the State President, Mrs. Harry J. Shonts. "A Past Presidents Assembly Chapter in every Club" is also a North Carolina slogan. Quite naturally the State will also concentrate on raising funds for the completion of the Transylvania Library, which is a Southeastern Regional project. More emphasis on the local level on major Federation projects in such fields as American Music, Legislation, the Crusade for Strings and opera expansion are promised.

TENNESSEE

For some years the Tennessee Federation has annually awarded a Grace Moore Memorial Scholar-

ship to the Tennessean with the best opera voice, Mrs. Hal Holt Peel, president, reported. Now it has a new scholarship project. It has established the Sewanee Summer Music Center Scholarship Fund to aid students who wish to attend this camp in the Cumberland Mountains on the grounds of the University of the South. Three cups are given annually in Junior Festival State finals. Now a new cup has been offered by the State President for the Advanced Concerto event. Nine District meetings will be held this season. Chamber music groups have been organized under Federation auspices and will presumably be federated in the near future.

WEST VIRGINIA

The report of the West Virginia Federation was presented by Mrs. Harold H. Neshitt of Maryland for Miss Jeannette C. Sayre. This was devoted in large measure to telling of the Capitol District's success in raising funds for Oglebay Park Opera scholarships. Drive for this fund was started at last year's Oglebay Park Mid-Week, and five scholarship students were sent to the Opera Workshop this year. Miss Sayre also stressed increased interest in American Music throughout West Virginia as reflected in year books sent in by the clubs.

IOWA

Mrs. Margaret Heinrich, State President of Iowa, offered a Five-Point Musical Progression Program as Iowa's goal for the year. Point One is a Membership Extension Contest; Point Two, a Publicity Contest; Point Three, a Radio and Television Program Contest; Point Four, a Year Book Contest; Point Five, a Community Music Festival Program Contest, with an award for the winner in each community. A Composers Contest will be held this year, with a cash award, and a State Chorus is being organized for the next Biennial.

ILLINOIS

One hundred and seventy-six State Junior Festival Superiors performed in a "Superiors" Festival held on the University of Illinois campus, Mrs. Henry L. Por-

ter, State President, reported. Twelve states sent entries for the Vachel Lindsay Composition Contest for a choral composition, set to lyrics by Vachel Lindsay. Special Members were secured at a booth set up for that purpose at the Commercial Exposition.

KANSAS

"A well informed club is a progressive club" is one of the slogans adopted this year by the Kansas Federation, Mrs. O. H. Cunningham, president. It will be used in a statewide campaign of education dealing with the Federation program and policies. Ten students and two music supervisors were sent to the Inspiration Point Fine Arts Colony at Eureka Springs, Arkansas, on Kansas Federation scholarships. Approximately 250 Juniors participated in Festivals. Kansas is planning a statewide Choir Festival next spring.

MISSOURI

According to the report of the Missouri president, Mrs. Harry Spradling, there were 205 entrants in competitions in piano and voice held in cooperation with the Music Division of the State Fair. Workshops will be held throughout the state in October. The Federation Week-End at Inspiration Point, in which Kansas, Arkansas, Oklahoma and Missouri participated, showed the camp to be the finest in its seven-year history in the quality of performances presented. Practically all clubs have Opera Chairmen and interest in opera is high. Folk songs, dances and national anthems of countries represented among Missouri residents have been featured in International Music Relations programs.

Much work is done in veterans and other hospitals, and a unique group called the "Cheer Club," with a membership of only three, visits hospitals, old folks' homes and other institutions to give special programs.

MINNESOTA

A Composers' Contest open to Minnesota residents only with a cash prize offered for a choral or chamber music composition will be one of the important facets of

Minnesota's program this year, according to the report of the State President, Mrs. Philip Eckman, presented by Mrs. O. R. Hamilton, National Board Member. A list of works of Minnesota composers is being compiled, to be printed in connection with the Minnesota Centennial in 1958. This is a tribute not only to native composers, but to those who spent most of their professional life in Minnesota. The Federation organized last year the Twin City Philharmonic Society, which studies symphonic works, ballet music and music classics. It plans to organize a similar club in Minneapolis this year for the Junior age group.

OKLAHOMA

Oklahoma held a State Convention for Juniors this year, presided over by Junior officers; also a Student Convention of similar character. The Federation has compiled a book listing state composers, with their publishers, which was issued in the spring. It covers vocal and solo instrumental works and chamber music, and according to the State President, Mrs. C. R. Ellsworth, her office "is being flooded with requests for copies and a reprinting appears to be necessary." A summer Workshop for Junior officers, with the State Junior Counselor participating, was a move toward one of the foremost of the National Federation's objectives: "developing youth leadership under supervision."

WISCONSIN

Student and Junior Conventions were highly successful features of the Wisconsin State Convention. Also a panel was held with the National President, Mrs. Ronald A. Dougan, as moderator, on the topic: "What's New from the National Angle?" Mrs. W. Paul Benzinger spoke on Junior Potentials, Mrs. Charles A. Pardee, National Student Adviser, on "Our Investment in Youth;" Mrs. Henry L. Porter of Illinois on the financial aspect of the Federation, and Mrs. John H. Abild of Iowa, District President, on "A Living, Growing Organization." Major projects which the Wisconsin Fed-

eration will support this year include four days of music at the Little Theatre at the State Fair; a State Fair Composers Contest; another Week-End at Peninsula Music Festival; a statewide music festival in which the Federation will cooperate with the *Milwaukee Journal*, and the sending of five scholarship students to Interlochen.

SOUTH DAKOTA

Organization of three new Senior clubs since the Columbus Biennial was reported by Mrs. William Griffith, National Board Member, for the State President, Mrs. W. N. Parmeter. There were 21 entrants in the Student Auditions, the largest number ever to participate in South Dakota. Widespread observance of National Music Week was reported. This involved newspaper publicity, library displays, radio broadcasts by all Senior Clubs, an unusual record, and also many concerts. Three music scholarships were given to college students, and all the National Federation's major projects were well supported.

TEXAS

"Be ye doers, and not hearers only," was the theme of the Texas State Convention, according to the president, Mrs. Rex Brown, and in pursuance of it panels and workshops were held for all departments.

At the convention winning compositions of the Texas Composers Guild and Manuscript Society were presented; also winners of the Student Composition Contest announced, and their compositions presented. Oscar Fox, Texas composer, was given an Honorary Life Membership in the Texas Federation. Supporting the Young Artist program of the Federation, Ivan Davis, Jr., 1955 piano winner, was heard in recital.

A presentation of a satire on *Hansel and Gretel* by Paul Beck, faculty member at Odessa Junior College, was one of the Opera Department's principal ventures.

For the second successive summer two Texas scholarship students were sent to the National Music Camp at Interlochen.

ARKANSAS

Arkansas clubs made a particularly fine record this year in scholarships and other assistance to worthy institutions. One club gave a \$50 scholarship to Arkansas State; another a \$300 one to Inspiration Point; a third, gave clothing, materials and money to Inspiration Point for its costume department. Other club activities included presentation of a television set to a Veterans Hospital; sponsorship of a Boys' Choir, and presentation of a piano to the Woman's City Club.

Last year an Arkansas Club presented Richard Cass, 1953 piano winner; and this year Jean Geis, 1949 piano winner, has been booked by another club.

ARIZONA

Among Arizona's most outstanding State projects are the annual scholarships awarded to a music major in each of the two state colleges and the University of Arizona, all of which maintain summer music camps. The camps are also supported liberally. Seven scholarships are given at the Arizona State College at Tempe annually. An effort is made each year to engage National winners to perform with the symphony orchestra in Tucson and Phoenix. Stanley Plummer, 1951 violin winner, will appear with the Tucson Symphony this season under the baton of Frederic Balazs, and the evening of his concert has been designated as "Federation Night."

Teas given by clubs close to the southern border foster International Music Relations, in cooperation with Mexico.

A Junior Convention will be held in December and every effort possible made to stimulate Junior Festivals throughout the state in the spring of 1958.

NEW MEXICO

New Mexico is in the lead in following out the suggestion of the National Student Adviser that Juniors "graduate" into the Student Division when they reach the age of 18, according to Mrs. A. E. Staub, State President. A promotion and recognition service is being prepared to dignify these graduations, and each graduate

will receive a certificate and a pin or other award. Clubs which have the highest achievement record in all Divisions will be presented with a Certificate of Achievement from the State. Top rating Juniors will be heard in concert at the Board Meeting this fall. At the State Convention Superior winners will be presented in recital.

UTAH

An increase of 20 clubs was reported by Mrs. A. Eugene Christensen, State President. She also reported the presentation of *Salome* and *Song of Norway* at the annual Festival of Opera at the University of Utah, with a cast composed entirely of local talent with the exception of the male and female leads. The Festival ran for one week, and was enjoyed by many thousands. Both the University of Utah and Brigham Young University have opera festivals.

Many Federation proteges attended a voice clinic at the University of Utah in August with Solon Alberti and Roger Wagner of the University of Southern California among the instructors. Jean Bassinger, mezzo soprano, a Utah Student award winner in the Rocky Mountain District, so impressed the faculty that she was invited to join Mr. Wagner's traveling opera unit. Another Utah protege won a scholarship with Jennie Tourel at Aspen.

WYOMING

An excellent panel on Junior Festivals was held at the Wyoming State Convention. Out of it came these conclusions relative to Festivals: that parents consider them worthwhile; that American music is appreciably stressed; that teachers teach harder and pupils work harder in order to make good festival grades; and that there is need for more ensemble work and hymn playing. Advanced by the audience was the thought that teachers should screen their pupils before entering them in Festivals. Three clubs presented Grass Roots Opera during the year; all clubs donated to a State Scholarship, and a string

(Continued on page 56)

NATIONAL FEDERATION ROSTER

1957-1958

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BOARD MEETING

(Continued from page 53)

scholarship was given to a high school senior.

COLORADO

A special drive to enroll key music people was conducted during the year with appreciable success, according to the report of **Mrs. W. Clay Merideth**, president. Included among those enrolled was Station KFML, Denver, a Contributing Member, which has long earned Federation approval through broadcasting concert music all day and every day except Saturday, when it also presents opera.

Governor Stephen McNichols has joined the ranks of State Chief Executives who are proclaiming February American Music Month. A fine program has been planned for February, with Colorado composers featured. Forty Colorado Federation members

and many out of state guests attended Federation of Music Clubs Day July 9 at Central City, where an opera festival was in progress.

OREGON

Oregon had its first Choral Festival in May with eight choirs taking part. **Mrs. Mary L. Craig**, State President, said, Music leaders from five colleges participated in a panel at the State Convention with "The Music Teaching Profession as Seen from the College Campus" as the topic. A Crusade for Strings breakfast was also held at the convention honoring string teachers and students. A trophy was presented to the outstanding violin student of the year. A barbecue supper was also given as a string get-together. Oregon rejoices in the receipt of a new annual scholarship of \$3,500 just given by Paul Petri in memory of Mrs. Petri, who was a Past President of Oregon. This

Student Opera—**Mrs. Curran L. Jones**, 1416 Senate St., Columbia, South Carolina

Scholarship and Awards Information—**Mrs. Charles A. Farde**, 909 Lakeside Place, Chicago 40, Illinois

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will be given to advanced students.

WASHINGTON

According to the report of **Mrs. Frederick Cohen**, Washington State President, given by **Mrs. Helen Crowe Snelling**, Western Regional Vice President, in Mrs. Cohen's absence, Washington is starting a Crusade for Music this year—Mrs. Snelling's own suggestion—to put music into every community in the state. The state will be zoned, the cooperation of college music directors sought, Federation Workshops held in each zone, a statewide survey of public school music facilities conducted and at the 1958 convention a debate will center upon the importance of the appointment of a State Supervisor of Music. The Federation will as of October 1 send checks to seven federated colleges to be matched by similar grants from these colleges for private string instruction.

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